

THE USE OF ENGLISH

PART I



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TORONTO

THE USE OF ENGLISH

PART I

EVERYDAY GRAMMAR . WORD AND
PHRASE-STUDY . COMPOSITION . HOME
CORRESPONDENCE . CONVERSATION . ORAL
NARRATION AND ARGUMENT . PRÉCIS-
WRITING . READING FOR WRITING .
VERSE COMPOSITION

BY

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“Reading maketh a full man ; conference a ready
man ; and writing an exact man.”

FRANCIS BACON.

PREFACE

THIS book has been written for :

- (1) Boys and girls of Central, Continuation, Junior Trade and Junior Technical Schools who have had the ordinary introduction to the use of the mother-tongue similar to that afforded by the author's *Sentence Building*.
- (2) Pupils in Middle Forms of Secondary Schools.
- (3) Young men and women without a teacher who require a book which will help them to speak and write acceptably, and who are not averse to a little self-discipline, recognising that there is no royal road to the end they have in view.
- (4) Many men and women who, during the awakening time of the Great War, asked the writer for a book which would help them "not to look such fools" when they were asked for a verbal or written report, to tell a story, carry a message, write a note or postcard (not an "essay"), or describe some event of interest or even of real importance.

The writer is a warm advocate of the plan adopted so widely at the present day of making the student study selected passages from the works of good English writers in order to gain proficiency in the speaking and writing of their own language. But he has found that some preliminary drill is necessary before the method can be used with real satisfaction and profit, and in the first part of this book he has offered a series of exercises which he hopes will prove useful for this particular purpose.

CONTENTS

| | PAGE |
|---|------|
| INTRODUCTORY CHAPTER | 1 |
| § 1. Expression of Thought. § 2. Continuity of Thought. | |
| | |
| CHAPTER I | |
| THE SIMPLE SENTENCE | 5 |
| § 3. Simple and Non-Simple. § 4. The Statement. | |
| § 5. Variety and Emphasis. § 6. Other Forms of the Simple Sentence. § 7. Subject and Predicate. § 8. Simple Subject and Simple Predicate. § 9. The Object. § 10. The Phrase. § 11. Use of the Phrase. § 12. The Simile and the Metaphor. § 13. The Use of the Capital Letter. | |
| § 14. First Words. | |
| | |

CHAPTER II

| | |
|--|----|
| THE USE OF WORDS | 25 |
| § 15. Parts of Speech. § 16. Points about Nouns. | |
| § 17. The Noun Phrase. § 18. Nouns in Series. § 19. Points about Pronouns. § 20. Points about Adjectives. | |
| § 21. Points about Verbs. § 22. Participles and Participle Phrases. § 23. Points about Adverbs. § 24. Points about Prepositions. § 25. Points about Interjections. | |
| § 26. The Choice of Words. § 27. New Words and Phrases. § 28. The Full Stop and Semicolon. | |

| | |
|---|------------|
| CHAPTER III | |
| THE NON-SIMPLE SENTENCE | PAGE 59 |
| § 29. The Conjunction and its Use. § 30. A Study of Connectives. § 31. Which, Who, and That as Connectives. § 32. Clauses of a Complex Sentence. § 33. Clauses of a Compound Sentence. § 34. Sentence Grafting. | |
| CHAPTER IV | |
| THE PARAGRAPH AND PRÉCIS | 70 |
| § 35. Analysis into Paragraphs. § 36. Practical Paragraphs. § 37. Précis Writing. | |
| CHAPTER V | |
| HOME CORRESPONDENCE | 83 |
| § 38. The Writing Cupboard. § 39. The Post Card and its Use. § 40. Telegrams. § 41. Writing Advertisements. § 42. Notes and Letters. § 43. The Substance of a Letter. | |
| CHAPTER VI | |
| REPRODUCTION OF A SHORT STORY | 98 |
| § 44. Raised Commas. § 45. Story Outlines. | |
| CHAPTER VII | |
| THE THEME OR ESSAY | 103 |
| § 46. The Complete Essayist. § 47. The Making of an Essay. | |

CONTENTS

xi

CHAPTER VIII

| | PAGE |
|---|------|
| ORAL COMPOSITION AND DEBATE | 109 |
| § 48. Familiar Talk. § 49. Question and Answer. | |
| § 50. Oral Narration. § 51. Oral Description. § 52. De- | |
| bate and Speech-Making. § 53. Saying a Few Words. | |

CHAPTER IX

| | |
|---|-----|
| READING FOR WRITING | 129 |
| § 54. A Chosen Few. § 55. The Supreme Leaders. | |
| · § 56. A Short Course of Reading. § 57. What shall I | |
| read? | |

CHAPTER X

| | |
|---|-----|
| LITERARY MODELS | 142 |
| § 58. "The Sedulous Ape." § 59. A Letter (C. Kingsley). § 60. Alice begins her Adventures (Lewis Carroll). § 61. Mr. Jingle on a Cricket Match (Charles Dickens). § 62. A Letter to a Cousin (W. Cowper). § 63. The Red Squirrel (H. D. Thoreau). § 64. A Conversation at Stonehenge (George Borrow). § 65. Walter Raleigh (Agnes Strickland). § 66. An Irish Hedge School (William Carleton). § 67. The Desert (A. W. Kinglake). § 68. Scrooge (Charles Dickens). § 69. Christmas Morning (Washington Irving). § 70. The Landing of St. Augustine (A. P. Stanley). § 71. Lady and Lord (John Ruskin). § 72. How Animals Reason (Charles Darwin). § 73. Salt and Lovel (Charles Lamb). § 74. Farmer George (W. M. Thackeray). § 75. The Home (Benj. Jowett). § 76. A Townsman's Letter about a Country Holiday (Charles Lamb). § 77. Two Great Men (R. Southey). § 78. The Weaver's Foundling (George Eliot). § 79. The Fight with Apollyon (John Bunyan). § 80. In a Garden (Sir W. Temple). § 81. The Father of English | |

Poetry (John Dryden). § 82. A Child sees the World (Thomas Traherne). § 83. Sir Roger de Coverley at Church (Joseph Addison). § 84. Portrait of an Author (Samuel Richardson). § 85. The Flying Men (Samuel Johnson). § 86. The Queen of France (Edmund Burke). § 87. Migration of Swallows (Gilbert White). § 88. Among my Books (Leigh Hunt). § 89. Charles I. and the Five Members (J. R. Green). § 90. The Luddites attack a Mill (Mrs. Gaskell). § 91. The Student (Francis Bacon). § 92. Charlotte Bronte's Choice of Books (Mrs. Gaskell). § 93. No "Scamping" (Samuel Smiles). § 94. Wellesley's Escape (G. R. Gleig). § 95. Dunbar Drove (Thomas Carlyle). § 96. The Vision of Amyas Leigh (Charles Kingsley).

CHAPTER XI

VERSE COMPOSITION 227

§ 97. Poetry and Verse. § 98. The Mechanism of Poetry. § 99. Mechanical Reading and the Pause. § 100. Rhyme and Alliteration. § 101. Poetical Devices. § 102. Poetic Language.

COBBETT'S ADVICE TO YOUNG MEN :

“BESIDES reading, a young man ought to write, if he have the capacity and the leisure. If you wish to remember a thing well, put it into writing, even if you burn the paper immediately you have done ; for the eye greatly assists the mind.

“A journal should be kept by every young man. Put down something against every day in the year, if it be merely a description of the weather. You will not have done this for one year without finding the benefit of it. It disburdens the mind of many things to be recollected : it is amusing and useful, and ought by no means to be neglected. How often does it happen that we cannot make a statement of facts, sometimes very interesting to ourselves and our friends, for the want of a record of the places where we were and of things that occurred on such and such a day ! How often does it happen that we get into disagreeable disputes about things that have passed, and about the time and other circumstances attending them ! . . . I strongly recommend it to the practice of every reader.”

THE USE OF ENGLISH

PART I

INTRODUCTORY CHAPTER

§ 1. **Expression of Thought.**—When we wish to give expression to our thoughts, either in speaking or writing, we make use of collections of words called *sentences*, which are of varying length, *e.g.* :

- (1) The man ran down the lane.
- (2) The man ran down the lane, and the dog followed him.
- (3) When the noise was heard, the man ran down the lane and the dog followed him.
- (4) When the noise was heard, the man, who was standing near the gate, ran down the lane and the dog followed him.

Here we have four sentences. The first is distinguished from the others by the fact that it expresses a single thought ; it is a simple statement about the *man* to the effect that he *ran* somewhere. In the second there is one statement about the *man* and another about the *dog*, placed together and joined by *and* because the two things happened in connection with each other. In the third there are three simple statements, one

about the *noise*, another about the *man*, and a third about the *dog*, and these are linked together to form a single sentence, because they tell of events which are closely connected. In the fourth there are four simple statements, one about the *noise*, two about the *man*, and one about the *dog*; and these are grouped in a single sentence, as in the third example. Note that each sentence begins with a capital letter, and ends with a full stop.

If we wish to use the English language properly, either in speaking or writing, we must begin by making a careful study of the sentence, beginning with its simplest form. We must first learn to take a sentence to pieces, not that we may leave these pieces lying about, but that we may be able to compose other sentences on the same model. The breaking up of sentences is called *analysis*, the building up of sentences is called *synthesis*. When we have learnt to build up sentences, we proceed to join a number of them into a *paragraph*. Then we learn to compose a number of paragraphs dealing with the same subject, and these together make a *theme* or an *essay*.

But, as we shall see, there is much more in English composition than the writing of paragraphs or themes. To "compose" is to use the mother-tongue worthily and readily whenever the occasions of life demand its use, either in speech or writing.

§ 2. Continuity of Thought.—At the back of all "composition" there must be very careful, serious, and quiet *thinking*. An American writer says that the hardest task in the world is "to think." He means, of course, consecutive thinking on a given subject, and this is indeed very difficult. We are,

however, always thinking in our waking hours, and even the random thinking with which we usually occupy our minds can be made of some use in composition. It is interesting to note how, if we let our minds loose, one thought leads to another, and how we cannot think without connecting our thought with something which has gone before.

Thoughts may be associated by (1) succession ; (2) contiguity ; (3) similarity ; and (4) contrast. Let us consider each in turn.

- (1) If I think of the first line of a well-known poem or the first sentence of a familiar prose passage it suggests the second and the second suggests the third and so on to the end. (Succession.)
- (2) If I think of Christmas the thought may suggest another thought about presents or plum-pudding or a church service, according to my tastes and bent of mind. (Contiguity.)
- (3) If I think of a well-known scene it may suggest another similar to it. Then I say, "This place reminds me of another." (Similarity.)
- (4) If I think of a modern battleship the thought may suggest to my mind another thought of a three-decker of the time of Nelson. (Contrast.)

Let us make use of this active tendency of a healthy mind to work out a practical exercise in Composition.

EXERCISE 1

Make a short sentence connected in thought with each of the following sentences :

- (1) A mahogany chair stands in the corner. (2) Our goods are sent across the ocean in steamships. (3) Some

boys take dinner at school. (4) It is natural for human beings to make mistakes. (5) Modern paper is mostly made from wood-pulp. (6) The lady wore an ostrich feather in her hat. (7) Several books on my shelves have red covers. (8) To err is human. (9) Welsh sheep are very small. (10) There is a large oak-tree in our garden. (11) Many people use gas stoves for heating purposes. (12) The equatorial regions are the hottest parts of the earth's surface. (13) The sun shines by its own light. (14) A few people bought half-crown tickets. (15) Yesterday the sky was overcast. (16) Swallows often build their nests under the eaves of houses. (17) Eskimos build houses of ice. (18) Christmas is a season of festivity. (19) History teaches us about the life of past ages. (20) The telephone is very useful to business men.

CHAPTER I

THE SIMPLE SENTENCE

§ 3. **Simple and Non-Simple.**—In § 1 the first of the sentences given as examples is a Simple Sentence, containing a single statement. The other sentences, as we have seen, each contain more than one statement and are therefore Not-Simple, or Non-Simple, whatever else they may be, which for the moment does not concern us.

EXERCISE 2

Say whether each of the following sentences is Simple or Non-Simple :

- (1) The curfew tolls the knell of parting day.
- (2) Slowly and sadly we laid him down.
- (3) The sailor climbed the mast while his mate held the wheel.
- (4) When the cat's away the mice will play.
- (5) At the dead of the night a sweet vision I saw.
- (6) The minstrel boy to the war is gone.
- (7) As the knight gazed before him, the two folding doors flew open.
- (8) The man was plainly trying to deceive us.
- (9) Mary is industrious, but John is very lazy.
- (10) The postman called at nine o'clock, but we were not at home.
- (11) The man is very wealthy, yet he is not happy.
- (12) The lowing herd winds slowly o'er the lea.

If we wish to attain to any degree of mastery over

the written language, we must first of all become familiar with the structure of the Simple Sentence, and then learn how to build up longer Non-Simple Sentences from it ; for a glance at any piece of English composition quickly shows that the Simple Sentence is not often employed.

§ 4. **The Statement.**—Most of the sentences we use in ordinary speaking and writing take the form of a statement or assertion. This is, in fact, the typical form of the sentence, and other forms, as we shall see, are merely verbal rearrangements of it. The statement or assertion may be (1) *Affirmative*, as, I hear the song of the lark ; or (2) *Negative*, as, The poor fellow could not bear the pain ; and it may refer to present, past, or future time.

EXERCISE 3

Make a statement, affirmative or negative, about :

- (1) The earth and the sun.
- (2) Fishermen and harbour lights.
- (3) Germans and Zeppelins.
- (4) The stars and the earth.
- (5) The gardener and the hedges.
- (6) Cats and water.
- (7) The Germans and Paris.
- (8) New Zealanders and Gallipoli.
- (9) The British Empire and the world.
- (10) London and Edinburgh.
- (11) The North Sea and Great Britain.
- (12) Sturdee and the Falkland Islands.
- (13) France and Britain.
- (14) Poachers and the game-keeper.
- (15) Leaves and autumn.
- (16) The Kaiser and the German Empire.

§ 5. **Variety and Emphasis.**—The order of the words in a simple statement may be varied : (1) to avoid sameness in a piece of continuous prose ; (2) to emphasise some part of the statement ; *e.g.* :

(1) The lark sang merrily; *or* Merrily sang the lark.
 (2) The rain came down; *or* Down came the rain.

The poet frequently changes the order of words in a direct statement for various reasons, as in

(1) Her arms across her breast she laid.
 (2) Bare-footed came the beggar-maid.
 (3) On either side the river lie
 Long fields of barley and of rye.

§ 6. Other Forms of the Simple Sentence.—Consider the following Simple Sentences which are not in statement form :

(1) When did you leave home? } *Questions.*
 (2) Did you not meet my brother? }
 (3) Leave the door open. } *Command or Request.*
 (4) Don't go over the bridge. }
 (5) May he live long and prosper. } *Wishes.*
 (6) Heaven send you happiness.
 (7) How angry he will be! } *Exclamations.*
 (8) What a foolish boy he was!

If we examine these sentences in turn, we shall find that each of them contains *almost* the same words as would be used in a direct statement of a kind, arranged somewhat differently :

(1) You did leave home. (2) You did not meet my brother. (3) (You) leave the door open. (4) (You) don't go over the bridge. (5) He may live long and prosper. (6) Heaven (may) send you happiness. (7) He will be angry. (8) He was a foolish boy.

A great deal can be done, therefore, to obtain variety in English composition by changing the order of the words in a sentence and by the use of certain question or exclamatory words like *when* and *how*.

EXERCISE 4

A. Turn each of the following sentences into a straightforward statement :

(1) Down the river sailed a boat. (2) Dark and stormy was the night. (3) Away to the southward sped the gallant ship. (4) A gay green gown God gave the larches. (5) Sharply and clearly rang out the bell. (6) Slowly and sadly we laid him down. (7) In robe and crown the king stept down. (8) On the beach lay three wooden spars. (9) Over the fields the call was heard. (10) In the open square stood a number of soldiers. (11) Through the mountain runs a tunnel twelve miles long. (12) At the top of the highest summit stands a pile of huge stones.

B. Vary the order of the words in each of the following statements :

(1) A troop of horse soldiers rode down the lane. (2) A modest violet grew in a green and shady bed. (3) The moon was slowly drifting above the pines. (4) Their knell is rung by fairy hands. (5) The Six Hundred rode into the Valley of Death. (6) The miller's daughter is fair. (7) I saw a sweet vision at the dead of the night. (8) Every loosened beam fell with a crash like thunder. (9) The Arab's camels stray on Jordan's banks. (10) London on the Thames is the greatest city in the world. (11) The piper stept into the street. (12) The shepherd hears a barking sound.

C. Take a book of standard prose or verse and examine one or two pages to find out some variations from the form of the direct statement.

EXERCISE 5

Change each of the following rather clumsy statements

into a question, command, wish, or exclamation, by dropping or inserting words or by varying the order :

(1) You come to me at once. (2) You did not ask for the book. (3) We can go to the fair. (4) He is an intelligent boy. (5) Leave those books on the chair. (6) They are waiting. (7) He was careful with the machine. (8) We shall see you to-morrow. (9) You will show me the way to the village. (10) I may take an apple. (11) Your face is very dirty. (12) You did not hear the bell. (13) You could see the signal. (14) He did not bring the flowers. (15) The men were working well. (16) They did not ask for your ticket.

§ 7. Subject and Predicate.—Any simple, straightforward statement can be readily broken up into two distinct parts, of which the first tells what is spoken about, the second what is said about it. Consider the following examples :

PART I.

- (1) The horse
- (2) We
- (3) The long-lost book
- (4) The men of the town
- (5) Her pitiful tale
- (6) The cry of his horn
- (7) Little deeds of kindness
- (8) The gallant vessel
- (9) William the Conqueror

PART II.

- fell over the cliff.
- shall set out for the station at once.
- was found yesterday.
- turned out in a body.
- brought tears to our eyes.
- roused one from sleep.
- make this earth an Eden.
- lay on the rocks.
- landed at Pevensey Bay.

The first part of each of the above sentences is known in Logic and in Grammar as the *Subject*, because it denotes the *underlying* matter about which the statement is made (Latin *sub*, under, and *iacere*, to lie). The second part of each sentence is known as the

Predicate, because it embodies that which is stated or asserted (Latin *praedicere*, to declare) about the subject.

EXERCISE 6

A. Break up each of the following sentences into Subject and Predicate :

- (1) The sentinel stars set their watch in the sky.
- (2) Sorrow returned with the dawning of morn.
- (3) All the people cheered him.
- (4) Ten thousand saw I at a glance.
- (5) My heart with pleasure fills.
- (6) The heavy barges glide slowly down the river.
- (7) My ear was smitten with a startling sound.
- (8) The shattering trumpet shrilleth high.
- (9) His whole frame was quivering like an aspen.
- (10) The cold, clammy fog wrapped him up like a moist great-coat.
- (11) A bird in the hand is worth two in the bush.
- (12) The poor little fellow was both hungry and tired.
- (13) The sheep in the meadow are the best in the flock.
- (14) All the beasts of the forest are Mine.
- (15) I know all the fowls upon the mountain.
- (16) These men see the works of the Lord.
- (17) At His word the stormy wind ariseth.
- (18) The fear of the Lord is the beginning of wisdom.
- (19) I will lift up mine eyes unto the hills.
- (20) Slowly and sadly we laid him down.

B. Add a Predicate to each of the following Subjects :

- (1) The autumn leaves.
- (2) The sound of a gun.
- (3) The cold north wind.
- (4) A cry of terror.
- (5) The monument in the square.
- (6) Those buildings near the river.
- (7) The small boats on the lake in the park.
- (8) Many fishermen of the little town on the north side of the bay.
- (9) Nine men of our regiment.
- (10) The big guns of the British.
- (11) Some of the men in the training camp.
- (12) The Canadians on board the vessel.
- (13) Five of the sailors on the doomed vessel.
- (14) Several of the women in the munition factories.
- (15) Two of the men in the trench.
- (16) An army of two hundred thousand well-

trained men. (17) Two aeroplanes of the newest type.. (18). The anti-aircraft guns round London. (19) Ten Zeppelins. (20) The German squadron.

C. Add a Subject¹ to each of the following Predicates:

- (1) Were found hiding in a British dug-out.
- (2) Came over the Channel in a mail-boat.
- (3) Saw two cruisers on the horizon.
- (4) Were caught in the act of cutting the wire.
- (5) Stood shoulder to shoulder throughout the fight.
- (6) Were heard in the wood.
- (7) Came rushing through the water at topmost speed.
- (8) Found ten pheasants feeding in an open space of the wood.
- (9) Saw some chips of wood lying in the path.
- (10) Is sure to succeed.
- (11) Has been seen in the neighbourhood several times lately.
- (12) Caught two trout in the small stream at the head of the lake.

§ 8. **Simple Subject and Simple Predicate.**—Consider the sentence :

Seven labourers from the farm | stood in the field.

The upright line separates Subject from Predicate, and the two words in black type, taken together, give the statement in its baldest and simplest form. It is clear that *labourers* forms the centre or core of the Subject, and *stood* of the Predicate. It is usual to call the former the Simple Subject, and the latter the Simple Predicate.

The Simple Subject is usually a single word, but the Simple Predicate may contain two or more words, as in

- (1) The man in the cart *was eating* a large apple.
- (2) The doctor *will be leaving* the district next week.
- (3) Before seven o'clock I *shall have finished* the work.
- (4) The master *was obliged to speak* very sternly.

¹ Try to make each Subject of some considerable length, not merely a single word or a couple of words. A sentence can be Simple without being silly.

EXERCISE 7

A. Pick out the Simple Subject and the Simple Predicate from each of the following sentences :

(1) Two books belonging to my mother lay on the dining-room table. (2) The captain of the school, was carried shoulder-high from the cricket field. (3) Several men of the regiment were granted the Victoria Cross. (4) Her full black ringlets downward rolled. (5) On either hand up-swells the gold-fringed pillow lightly prest. (6) By and by she came to a wild apple-tree. (7) Not a bird was to be seen in the blue sky. (8) The birds in the tree-tops sung merry songs. (9) The mother of the poor girl was obliged to take her home again. (10) The peasant woman sat at her door on Sabbath evening.

B. Make Sentences, using the following Simple Subjects and Predicates :¹

(1) tower stands. (2) tree sheds. (3) fire burns. (4) harvester works. (5) book lies. (6) sun shines. (7) pen scratches. (8) sailors sing. (9) clouds float. (10) parrot was screeching. (11) fruit hangs. (12) robins build.

The following can be connected in thought to form a little " story " :

(13) starlings built. (14) they hatched. (15) birds fed. (16) boy saw. (17) he chased. (18) bird was caught. (19) mother scolded. (20) she made. (21) birds forsook.
[End of first story.]

(22) boy was walking. (23) he met. (24) man asked. (25) boy told. (26) man snatched. (27) he ran. (28)

¹ Every effort should be made to avoid framing a short, abrupt, commonplace sentence containing little more than the two or three words given. For example, the first sentence might be—"The tall stone tower stands on a hill above the harbour."

boy went. (29) mother informed. (30) man was caught.
(31) he was punished. [End of second story.]

§ 9. **The Object.**—Consider the following sentence :

That woman in the shop | *bought* a large cut-glass
decanter.

The upright line separates Subject from Predicate, as before. The word in italics is the Simple Predicate. It speaks of an action which cannot be carried out without affecting something, the name of which is called in grammar the *Object* of the sentence. What did the woman buy ? *a large cut-glass decanter*. These four words form the Object of the sentence under consideration. But there is one word in this little collection of words, which forms the core of the Object, namely, *decanter* ; and this is known as the Simple Object. If we apply the question *Whom?* or *What?* to the Simple Predicate and obtain a direct answer to either question, this answer forms the Object of the sentence. Study the following examples :

- (1) That *man* on the horse | *caught* a young hare in the field this morning.
- (2) Seven *men* | *can mow* an acre in a short time.
- (3) *Mary* saw | *John* in the orchard yesterday.
- (4) The *boy* in the boat | *cannot see* the shore.
- (5) *Mrs. Jones* | *will send* her son to school next week.

The upright lines divide Subjects from Predicates. The Simple Object falls within the Predicate in each case and is shown in heavy type.

Consider the following sentences, with special reference to the words in heavy type and italics.

- (1) The man in the carriage saw a dog.)
- (2) The man saw a dog in the carriage.)

(3) That boy broke a lamp in the bus yesterday.)
 (4) That boy in the bus broke a lamp yesterday.)

Note the difference in meaning between (1) and (2) and between (3) and (4).

In (1) the words *in the carriage* are attached to the Simple Subject, in (2) to the Simple Object. In (3) the words *in the bus* are attached to the Object, in (4) to the Subject.

English Composition very largely consists in attaching words to the Simple Subject, Predicate, or Object, and attaching them correctly.

EXERCISE 8

Make sentences from the following groups, each of which contains a Simple Subject, a Simple Predicate, and a Simple Object :

(1) sexton, tolled, bell. (2) gardener, sowed, peas. (3) choir, sang, anthem. (4) master, caned, pupil. (5) John, will bring, book. (6) Mary, will be making, scones. (7) traveller, found, dog. (8) boat, carried, passengers. (9) train, is able to accommodate, travellers. (10) letters, contained, expressions. (11) members, held, meeting. (12) wire, connected, battery and bell. (13) steam, burst, boiler. (14) house, contained, rooms. (15) architect, planned, house. (16) guard, stopped, train. (17) earth, covered, men. (18) submarine, sunk, vessels. (19) aeroplane, sighted, troops. (20) colonel, counted, survivors.

N.B. *Let your mind run free.* If you feel like writing a sentence which is Non-Simple, do so; e.g. The weary colonel counted the survivors of the regiment, only to find that more than half were missing.

§ 10. **The Phrase.**—We cannot make a sentence

without a Subject and a Predicate. An Object is not always necessary. Consider the words :

Sitting by the fire.

This collection of words does not form a sentence. It is not the expression of a complete thought, and though it conveys an idea, and calls up a mental picture it does not make a statement, give a command, express a wish, or ask a question. A collection of words of this kind is called a *Phrase*.

If we wish to write fully and intelligently, we must master the use of the phrase.

Phrases vary greatly in length, form, and meaning, and though each does not express a complete thought it does express a more or less definite idea. Consider the following phrases :

- (1) over the bounding wave.
- (2) in the man's pocket.
- (3) walking in the garden.
- (4) stranded on the shore.
- (5) of many colours.
- (6) through great tribulation.
- (7) having heard of your success.
- (8) standing quietly by the side of the horse.
- (9) like a hero.
- (10) in accordance with your instructions.

Phrases of all kinds can be used to fill in a simple sentence and rescue it from baldness. They can be attached to the Simple Subject, Predicate, or Object, to extend their meaning.

Consider the short sentence :

The men boarded the vessel.

This can be enlarged in meaning by attaching a phrase to the Simple Subject *men*, another to the Simple Predicate *boarded*, and a third to the Simple Object *vessel*. Then we might have :

The men from the French flag-ship at once boarded the vessel lying in the roads.

It is important that we should understand clearly whether a phrase belongs to the Simple Subject, Predicate, or Object. Those belonging to the Subject are usually placed beside it ; so also with the Object. The phrases belonging to the Predicate are not always placed beside it ; thus the above sentence might run :

At once, the men from the French flagship boarded the vessel lying in the roads.

§ 11. **Use of the Phrase.**—In the preceding paragraph we grafted certain phrases upon a shorter sentence so as to produce a longer one. Study the following further examples of grafting.

Sentence.—The girls organised an entertainment.

Phrases.—(1) from the college ; (2) very quickly ; (3) for the poor.

By means of grafting we might produce :

The girls from the college very quickly organised an entertainment for the poor.

Sentence.—The light is too strong.

Phrases.—(1) of the electric lamp ; (2) for the eyes of an old woman.

By means of grafting we might produce :

The light of the electric lamp is too strong for the eyes of an old woman.

EXERCISE 9

Enlarge each Sentence by grafting upon it the phrases which immediately follow it :

(1) The boys sang carols. (a) From the neighbouring

village; (b) from house to house; (c) on Christmas Eve.
(2) Several people were overcome. (a) In a very short time; (b) in the hall; (c) by the fumes from the exploded lamp.
(3) Two thrushes built a nest. (a) Early in the spring; (b) in the peasticks leaning against the fence.
(4) We looked at some clothes. (a) In the meantime; (b) for the ragged boy. (5) They found him. (a) Two years later; (b) living in the same house. (6) The boy learnt to read. (a) In spite of his blindness; (b) very quickly; (c) with the help of a sympathetic teacher.
(7) The man plunged into the river. (a) Flinging up his arms; (b) without a moment's hesitation.
(8) Each boy received a present. (a) On Christmas morning; (b) of a book; (c) from the matron of the home.
(9) Shouting was prohibited. (a) Very strictly; (b) in the neighbourhood of the hospital.
(10) The weather was remarkable. (a) About this time last year; (b) near the coast; (c) for its calmness.
(11) Two chairs were sold at the auction. (a) Made of mahogany; (b) for a large sum; (c) last week.
(12) Some boys made mistakes. (a) In our form; (b) in translation; (c) at the examination; (d) yesterday; (e) in spite of the teacher's warning.

EXERCISE 10

Study § 2 once more. Then add a second sentence to each of the following:

(1) We had porridge, bacon, toast, and marmalade for breakfast.
(2) Beware of the dog.
(3) How I wish you could go with us!
(4) It is a fine morning.
(5) Have you seen the warship in the bay?
(6) Never say die!
(7) We shall conquer in the end.
(8) The wind blew strongly from the North.
(9) Send me two loaves and a cake.
(10) The house is very damp.
(11) How can I work if you persist in talking?
(12) Let bygones be bygones.
(13) Take all the exercise you can get.
(14) The carpets must be thoroughly cleaned.
(15) Ask the greengrocer to call to-morrow.
(16) We shall never give in.

EXERCISE 11

A. Put each of the following phrases into a sentence either Simple or Non-Simple :

(1) as buoyant as a cork. (2) as stiff as a poker.
(3) straight out to sea. (4) heavy clouds on the horizon.
(5) on the trunk of the tree. (6) through the long grass.
(7) leaning on his mother's knee. (8) having walked a long way.
(9) with considerable surprise. (10) with a great deal of disgust.
(11) instead of having soup. (12) strewn with acorns.
(13) close together. (14) so much afraid.
(15) next to her brother. (16) in its own grounds.
(17) with a southern aspect. (18) a good view of the surrounding country.
(19) far away from the town. (20) little by little.
(21) in opposition to. (22) at fifteen years of age.
(23) partly of wood and partly of stone.
as a matter of fact. (25) simply because. (26) remarkably clever at fretwork.
(27) at ten miles' distance. (28) exactly how.
(29) it stands to reason. (30) on the spur of the moment.
(31) without any doubt. (32) on the contrary.
(33) it was really delightful. (34) Have you ever.

B. Put each of the following pairs of phrases into a sentence :

(1) of a reddish-brown colour; over the clothes line.
(2) no thank you; by myself. (3) in so very melancholy a tone; very sorry for him.
(4) very dark and stormy; path by the cliff. (5) at some time or other; by the side of the wood.
(6) at the end of the tunnel; with a lighted brazier. (7) no matter how quickly; eventually overtaken.
(8) four feet lower; like a notch made with a knife.
(9) differs from yours; length of the blade. (10) more useful than any other; in the library.
(11) In reply to your advertisement; for the situation. (12) half as tall again as; on the other side of the road.
(13) prejudice

against; in the man's company. (14) as much money; a horse and cart. (15) it is simply impossible; to play the piano. (16) long coat with a belt; a pair of leggings. (17) Christmas season; a well-laden tree. (18) the apple tree in the next garden; last season; of beautiful sound fruit; (19) the depth of the snow; the comfort of the travellers. (20) spinning-wheel of polished walnut; near the fireplace.

C. Consider carefully the meaning of each of the following picturesque phrases and then put it into a sentence :

(1) through rose-coloured spectacles. (2) the pipe of peace. (3) room to swing a cat. (4) a lion in the path. (5) mere child's play. (6) make a bee-line. (7) the long and the short of it. (8) as broad as it is long. (9) by hook or by crook. (10) from hand to mouth. (11) six of one and half a dozen of the other. (12) with a silver spoon in his mouth. (13) penny wise and pound foolish. (14) all at sea. (15) at sixes and sevens. (16) lay down the law. (17) a chip of the old block. (18) a man of straw. (19) a storm in a tea-cup. (20) through thick and thin. (21) not worth his salt. (22) show the white feather. (23) turn the tables. (24) to read between the lines. (25) leave no stone unturned. (26) mince matters. (27) to break the ice. (28) pay the piper. (29) to have a hand in.

§ 12. **The Simile and the Metaphor.**—We often use a phrase beginning with *like* or *as* to express a likeness, or similarity between two things. Such a phrase is known as a *simile*; e.g.:

Knowledge is like a lamp.
The cloud was like a fiery dragon.
Her cheeks were like the dawn of day.
She stood like Patience on a monument.
Blue were her eyes as the fairy flax,

We can also express a similarity without the use of the word *like* as in the phrases (1) the lamp of knowledge; (2) the ship of the desert. Such a phrase is known as a *metaphor*.

EXERCISE 12

Put each of the following similes and metaphors into a sentence :

- (1) as quick as lightning.
- (2) like the noise of a great army.
- (3) like a thunder-clap.
- (4) like a scorching flame.
- (5) like a shrill whistle.
- (6) like a steeple.
- (7) like a mighty army.
- (8) a frowning precipice.
- (9) the messengers of spring.
- (10) completely in the dark.
- (11) like a glow-worm in the grass.
- (12) plough the waves.
- (13) like a star.
- (14) like the moaning sea.
- (15) a heart of stone.
- (16) like a boiled lobster.
- (17) pathetic in their beauty.
- (18) mist of tears.
- (19) like an overwhelming flood.
- (20) the key of the Mediterranean.
- (21) a picturesque landmark.
- (22) as silent as the grave.
- (23) a wounded spirit.
- (24) torrent of words.
- (25) in a boiling rage.
- (26) wrapt in mystery.
- (27) like a dark cloud.
- (28) the ladder to the university.
- (29) drowned in the shrill cries of the women.

§ 13. The Use of the Capital Letter.—Certain rules are to be followed in this matter, and these may be summarised as follows.

The Capital Initial Letter is used :

(1) For the first word in each new sentence. Examine any piece of prose.

(2) For proper or particular names of persons, places, or things, and for titles of distinction; but if the name or title consists of several words, only the more important have the capital initial letter; *e.g.*:

John; Thomas Smith; Mrs. Jones; William Robin-

son Esq.; House of Commons; *Alice in Wonderland*; *A Flat-Iron for a Farthing*; King of England; Lord Chancellor; Earl of Rosebery; German Emperor; Prime Minister; *Westminster Gazette*; Great Charter; H.R.H. Prince Charles; H.M.S. *Swiftsure*; St. Alban; Dr. John Smith; H.M. Queen Mary.

Note the full stop after capital letters used as abbreviations and after shortened words like *Esq.*

(3) For words which refer to God; *e.g.*:

The fear of the Lord is the beginning of wisdom. Hear Him, all ye saints.

Praise to Thine eternal merit,
Father, Son, and Holy Spirit.

(4) For names of days, months, seasons, and special times of the year; *e.g.*:

Sunday; June; Easter; Michaelmas; Christmas Day.
December 25; August Bank Holiday; Peace Sunday.

(5) For the personal word I and the first letter of words of exclamation; *e.g.*:

It is I. He called out "Halt!"

(6) For the first word of each line of poetry.

The above are readily remembered; but there are certain pitfalls in the use of capital initial letters. Study the following:

(1) It was a deed worthy of a king.

(2) It was a deed worthy of the King of England.

(1) A continent is one of the largest divisions of land.

(2) He had often travelled on the Continent (*i.e.* of Europe).

(1) We often sailed on the sea.

(2) We often sailed on the Mediterranean Sea.

(1) My travels have been very extensive.

(2) I have read *Gulliver's Travels*.

EXERCISE 13

Insert the necessary capital letters in the following sentences :

(1) come and see me on sunday. (2) how did you spend your easter holiday ? (3) i hope you are well. (4) he was made a member of a parliament. (5) the house of commons is in westminster. (6) we shall see you on christmas day. (7) he was commander of h.m.s. *lance*. (8) we saw dr. smith at waterloo and travelled with him to charing cross.

(9) i will not cease from mental strife,
nor shall the sword sleep in my hand,
till we have built jerusalem
in england's green and pleasant land.

(10) he said " come here ! " (11) i have read a jolly story about mr. pickwick. (12) address your letter to william robinson, esq., 13 high street, colchester. (13) have you read the *coral island* ? (15) *treasure island* by r. l. stevenson is a splendid book. (15) all english boys and girls know nelson's famous signal at trafalgar. (16) william the conqueror won the battle of hastings in 1066.

§ 14. First Words.—Every effort ought to be made to begin sentences in as many different ways as possible, and to avoid the continual and monotonous use of "The" as the first word. Note the practice of good writers by studying a few paragraphs from a standard work, or a book containing selected passages of prose.

In the sentence

The flowers are fresh and sweet,

the first word might be changed to those, these, your, my, our, their, Tom's, Edith's, most, many, some, garden, wild, hot-house, several ; or we might ask, " Are the

flowers fresh and sweet ? ” or exclaim, “ How fresh and sweet those flowers are ” ; or lapse into poetry and say, “ Fresh and sweet are the flowers ! ”

EXERCISE 14

A. Change the first word or words of each of the following sentences :

(1) The boots were lying in a corner. (2) The men work hard all day. (3) The pen leaks badly. (4) The teacher taught me French. (5) I told him to go. (6) The boy has a good library. (7) The fire burns brightly. (8) I have read many of these books twice over. (9) Tom is very clever at arithmetic. (10) The smoking-room contains a large number of trophies. (11) The choir sang carols during the evening. (12) He helped the poor woman to rise. (13) The ship was quickly towed into the harbour. (14) Each pupil ought to be able to draw. (15) The books can be obtained from the public library. (16) The apples were ripe and rosy. (17) A farmer had ten cows in one field. (18) The strawberries are grown under nets. (19) The gamekeepers burn the heather in the autumn. (20) The water in the brook runs down from the hills. (21) A gas fire is more convenient than a coal fire. (22) A house ought to be heated by electricity. (23) The streets of the town ought to be kept clean. (24) I cannot eat as much as you.

B. Compose sentences beginning with the following phrases :

(1) In spite of . . . (2) At ten years of age . . . (3) At last . . . (4) It was the custom . . . (5) In the early morning . . . (6) Meanwhile . . . (7) In the meantime . . . (8) In the neighbourhood . . . (9) About this time . . . (10) It was not long before . . . (11) For several years . . . (12) Two years later . . . (13) It was in this

place . . . (14) It was now quite impossible . . . (15)
Early last summer. . . (16) Shortly afterwards . . . (17)
Beyond the boundary . . . (18) Without waiting to . . .
(19) Half-way between . . . (20) Not far from . . . (21)
A few miles beyond . . . (22) Lying midway between
. . . (23) Opposite to . . . (24) On the one hand . . .
(25) On the contrary . . . (26) In the first place . . .
(27) At any hour of the day . . . (28) Scarcely was break-
fast over when . . . (29) Five miles beyond the wood . . .
(30) Looking upward . . . (31) The boys having bathed
. . . (32) Neither John nor Mary . . . (33) Either you
or I . . .

CHAPTER II

THE USE OF WORDS

§ 15. **Parts of Speech.**—The sentence is the unit of thought, speech, and written composition; but if we wish to make proper use of the mother-tongue we must also pay constant and careful attention to the single word. Grammar deals in a very full and complete manner with the form of our words and with their relationship to each other in a sentence; and a knowledge of grammar is necessary for those who wish to compose correctly. Grammar is, however, analytic, that is, it is concerned very largely with breaking up sentences already made, while composition is synthetic, that is, it is concerned with building up new sentences; but there are certain grammatical rules which help us in composing, and we propose to pass in rapid review these portions of the science of language.

Grammarians divide words into eight classes or parts of speech known by the names of *Noun*, *Pronoun*, *Adjective*, *Verb*, *Adverb*, *Preposition*, *Conjunction*, and *Interjection*. Let us consider what grammar has to tell us about each of these classes of words, which will be useful in composing.

§ 16. **Points about Nouns.**—A noun is a name, such

as *John*, *kite*, *warmth*, *thickness*, *House of Commons*, *Westminster Abbey*, *man-of-war*.

Proper Nouns are those particular names or titles which form, as it were, special labels for people or things, as *Mary* for a girl; *James* for a boy; *London* for a city; *River Thames* for a stream, and so on. Proper Nouns are always written or printed with capital initial letters. If they consist of two or three words, as *Chancellor of the Exchequer*, *Member of Parliament*, only the important words have capital letters.

A Singular Noun names one thing, a Plural Noun more than one, as *boy*, *boys*; *tooth*, *teeth*; *man*, *men*; *woman*, *women*. There are a few plural nouns in our language which look like singular nouns, and this may mislead us if we are not careful. Thus *cherubim* is a plural noun, the singular being *cherub*.

Study the following table :

| <i>Singular.</i> | <i>Plural.</i> | <i>Singular.</i> | <i>Plural.</i> |
|------------------|----------------------|------------------|----------------|
| erratum | errata | species | species |
| formula | formulae or formulas | stratum | strata |
| fungus | fungi | terminus | termini |
| larva | larvae | analysis | analyses |
| medium | media | automaton | automata |
| memorandum | memoranda | axis | axes |
| momentum | momenta | crisis | crises |
| nebula | nebulæ | criterion | criteria |
| radius | radii | ellipsis | ellipses |
| series | series | hypothesis | hypotheses |
| spectrum | spectra | oasis | oases |
| thesis | theses | phenomenon | phenomena |
| bandit | banditti | parenthesis | parentheses |
| dilettante | dilettanti | beau | beaux |
| cherub | cherubim | monsieur | messieurs |
| | | seraph | seraphim |

In the sentence *It is John's cap* we use a "raised comma" or "apostrophe" to denote possession or ownership. The Possessive Noun is frequently used in composition, and its formation must be studied. The Singular Possessive Noun is formed as a rule by adding 's to the ordinary form, as in *Mary's bonnet*; *the boy's cap*; *the hunter's horn*.

The Plural Possessive Noun is formed by adding only the raised comma, as in *She is in a ladies' club*; *I go to a boys' school*; *Take it to the dogs' kennel*; *Miss Smith teaches in a girls' school*. If, however, the plural ends in *n* we form the Possessive Noun as in the Singular, as in *He endowed a children's cot*; *It was a women's meeting*; *It will be settled by the men's vote*.

EXERCISE 15

Put each of the following nouns and noun phrases into an interesting sentence :

- (1) Tower of London.
- (2) *Robinson Crusoe* (name of a book).
- (3) Thames Embankment.
- (4) Gloucester Cathedral.
- (5) Desert of Gobi.
- (6) River Amazon.
- (7) Chief Secretary for Ireland.
- (8) *The Merchant of Venice*.
- (9) Women's.
- (10) errata.
- (11) memoranda.
- (12) momentum.
- (13) spectrum.
- (14) banditti.
- (15) cherubim and seraphim.
- (16) analysis.
- (17) oasis.
- (18) termini.
- (19) ellipsis.
- (20) Charles's Wain.

§ 17. The Noun Phrase.—A collection of words which names something may be called a Noun Phrase. There are several such phrases in the above Exercise. Other examples are—*a ball of string*; *a walk through a wood*; *an installation for wireless telegraphy*; *the depth of the snow*; *The Black Hole of Calcutta*.

EXERCISE 16

Put each of the following noun phrases into a sentence :

- (1) the art of tilling the ground.
- (2) the whole population of the town.
- (3) the ordinary method of communication.
- (4) an apology for rudeness.
- (5) the punishment inflicted by law.
- (6) a place where birds are kept.
- (7) a room for recreation.
- (8) the honour of his country.
- (9) holiday for a month.
- (10) an intimate friend of my father.
- (11) the founder of the children's hospital.
- (12) a willow tree on the bank of the river.
- (13) the bottom of the casket.
- (14) a sweet sound like that of a harp.
- (15) a basket of fresh, rosy apples.
- (16) a rapid, awkward gait.
- (17) a silk hat much the worse for wear.
- (18) a pleasant, motherly-looking woman.
- (19) one of Scott's novels.
- (20) the influence of climate on human character.

EXERCISE 17

A. Make sentences showing that you understand the meaning of each of the following nouns, using a dictionary if necessary :

- (1) tunes, tenor, tanner.
- (2) brooch, broach.
- (3) calico, calculation.
- (4) horn, heron, heroine.
- (5) disease, decease, disuse.
- (6) defence, defiance.
- (7) destiny, destination.
- (8) climate, calamity.
- (9) blossom, balsam.
- (10) minister, minster, monastery.
- (11) granite, garnet.
- (12) auditor, audience.

B. Put each of the following nouns into a sentence to show that you understand the difference in meaning which may exist between each pair :

- (1) education, instruction.
- (2) learning, genius.
- (3) location, situation.
- (4) fiction, fable.
- (5) order, command.
- (6) annoy, persecute.
- (7) elevate, raise.
- (8) epistle, letter.
- (9) maid, girl.
- (10) bundle, package.
- (11) bliss, happiness.
- (12) contemplation, consideration.

§ 18. **Neuns in Series.**—Consider the following sentences, each of which contains a list of things, or a number of nouns in a series :

The lady bought flour, currants, lemon-peel, and jam.

We shall require bats, wickets, balls, batting gloves, and a net.

Tom, Mary, and Jane came to the party.

Apples, pears, plums, and cherries are grown in our garden.

Note the comma after each of the members of the series except the last ; and the use of the joining word *and* between the last two members only.

EXERCISE 18

Put each of the following series of nouns into a sentence :

- (1) apples, cabbages, parsnips, beetroot, oranges, pine-apples.
- (2) love, honour, joy, peace.
- (3) honour, love, obedience, troops of friends.
- (4) Tom, Margaret, Jane, Emily.
- (5) coals, wood, oil, petrol.
- (6) rifles, machine-guns, howitzers, mortars, bombs, field-guns, siege-guns.
- (7) French, British, Russians, Italians, Serbians, Rumanians, Portuguese.
- (8) London, Paris, Berlin, Petrograd.
- (9) Houses of Parliament, Westminster Abbey, St. Margaret's Church.
- (10) Effingham, Greville, Raleigh, Drake.
- (11) Gladstone, Salisbury, Rosebery, Balfour, Asquith.
- (12) want of faith, deceitfulness, hesitation.
- (13) chemistry, physics, geometry, algebra, French, Latin.
- (14) hat, suit, pair of gloves, collars, ties, boots, slippers.

§ 19. **Points about Pronouns.**—A Pronoun is a word used instead of a Noun. Substitute Pronouns for the words printed in italics in the following sentences :

- (1) Mary bought a hat for *Mary* and put it upon *Mary's*

head. Then *Mary* set out with *Mary's* sister to pay a visit to *the girls'* aunt.

(2) *Edith* made a cake for *Edith* and put it in *Edith's* box. Then *Edith* invited *Edith's* sister to tea and *Edith and her sister* enjoyed the cake very much.

(3) *John* says that the book is *John's*.

(How would this last sentence run, if *John* were speaking of himself?)

Pronouns are often classified as

(1) *Personal* : *I, thou, he, she, it, we, you, they, and the words closely connected with them, as me, thee, her, us.*

(2) *Interrogative* : *Who? Which? What? Whom? Whose?*

(3) *Demonstrative* : *This, that, these, those, same..*

(4) *Indefinite* : *Some, others, several, one, one's.*

(5) *Relative* : *Who, which, that, what.* These are only used in sentences which are Non-Simple. (See p. 62.)

In connection with the use of these words, note carefully the following points :

(1) The speaker speaks of himself last.

John and I are ready. You and I must go at once. He spoke to Mary and me.

(2) The interrogative *Whom?* is used in place of an object. Consider the following :

(1) *I saw Mary. Whom did you see?*

(2) *He loves John. Whom does he love?*

(3) *He taught the boys. Whom did he teach?*

(3) Study and compare the following sentences :

He is stronger than I (am strong).

John likes Mary better than (he likes) me.

They are not nearly so clever as we are (clever).
You can do the work as well as I (can do it).
He can teach you as easily as (he can teach) me.

The words in brackets would not be expressed in writing or speaking. If they are inserted mentally certain mistakes in composition can be avoided.

(4) Study and compare the following:

{ We found those stockings on the chair; or
{ We found them on the chair.
{ John and I will go home now.
{ He took John and me to the concert.

If the last two sentences are broken up, the reason for the use of *I* in the first and *me* in the second will be made clear: e.g.:

John will go home now. I will go home now.
He took John to the concert. He took me to the concert.

(5) Use *one* and *it* very sparingly, if you wish to avoid confusion of thought. How could the following sentences be improved?

- (1) Tom added an apple to the pile, but it made it too heavy.
- (2) If you keep a goat, it is well to provide it with a warm stable, or it may catch cold.
- (3) One must be careful to keep one's coat buttoned up round one's neck.
- (4) If the meat is too tough for the child, cut it up.

EXERCISE 19

A. Join each of the following pairs of sentences into one:

- (1) Mother often went to the park. I often went to the park.

(2) He saw me in the garden. He saw you in the garden.
 (3) You must take more exercise. I must take more exercise.

(4) They will ask Tom to the party. They will ask me to the party.

(5) Father is going home. I am going home.

B. Write down the questions to which the following sentences are the answers :

(1) He blamed Mary for breaking the cup. (2) Mr. Smith taught Henry and William. (3) This book is mine. (4) This pen belongs to Edith. (5) The teacher is the owner of this book-rest. (6) The parcel was brought by the postman. (7) I saw Jane in the town. (8) I have invited my friend Harry Smith. (9) We met the milkman at the gate.

C. Put each of the following phrases into a sentence :

(1) cleverer than I. (2) better than him. (3) as quick as she. (4) as well as I. (5) as well as me. (6) as easily as I. (7) as carefully as they. (8) as tall as I.

§. 20. **Points about Adjectives.**—Adjectives are added to Nouns or Pronouns to limit, qualify, or extend their meaning. The adjectives in the following sentence are printed in italics :

That French sailor held in his right hand several small white flags with double blue crosses on each side.

An Adjective Phrase may be attached to a noun, to serve the same purpose, e.g. :

The sailor *at the masthead* called out “Land, ahoy !”

The man *standing near the gun* is a corporal of *our regiment*.

Note carefully to which Noun each Adjective or Adjective Phrase belongs.

Ease and exactness in composition depend largely upon ability to use the Adjective or epithet correctly, and upon the number of Adjectives at the writer's command. Turn to any book of standard English prose, and study a few paragraphs in order to find out how the author uses the Adjective and Adjective Phrase as well as the Adjective Clause beginning with *who*, *which*, and *that*, which we shall deal with more fully in a later chapter (see p. 62). Fix your attention upon the Nouns, and ask yourself what words and phrases are used to add to their meaning. Consider, for example, the Adjectives and Adjective Phrases applied to the Noun *gold* in the following lines :

Gold ! gold ! gold ! gold !
 Bright and yellow, hard and cold,
 Molten, graven, hammered and rolled ;
 Heavy to get, and light to hold ;
 Hoarded, bartered, bought and sold ;
 Stolen, borrowed, squandered, doled :
 Spurned by the young, but hugged by the old
 To the very verge of the churchyard mould—
 Prone of many a crime untold ;
 Gold ! gold ! gold !
 Good or bad a thousandfold.

EXERCISE 20

A. Insert Adjectives or Adjective Phrases¹ in *each* place indicated by the caret ^ :

¹ Numerous words and phrases can be found on consideration, e.g. to the Noun *soldier* we could apply any of the words and phrases : this, that, every, each, tall, strong, brave, resourceful, mounted, foot, infantry, upright, cavalry, on horseback, standing in the roadway, tired, alert, from the barracks, of the 13th regiment, in the general's bodyguard, leaning on the gun, who is crossing the field, etc., etc.

(1) Give me a map \wedge . (2) The \wedge flowers \wedge were plucked by my sister. (3) The ten \wedge sacks \wedge were bought at Hobson's mill. (4) The willow tree \wedge was thrown down in the gale last night. (5) That \wedge girl \wedge is my cousin. (6) We saw two \wedge sailors \wedge . (7) The \wedge lady \wedge looked exhausted. (8) Our train \wedge was an express. (9) We saw \wedge harvesters \wedge . (10) The \wedge boys \wedge were taking lunch in the school hall. (11) That \wedge bird \wedge has been looking for straw and feathers. (12) \wedge two black horses were sold yesterday.

B. Extend the following curt sentences by the addition of epithets to the Nouns or Pronouns, or in any other way :¹

(1) A man came to the door. (2) My bird is lame. (3) That woman slept in the barn. (4) The brown calf bleats. (5) George is ready. (6) I saw a stone. (7) He gave me a piece of gold. (8) The boy found a shell. (9) The cliff was very precipitous. (10) Jack thinks himself quite grown-up.

C. Insert phrases of comparison in the spaces left in the following sentences :

(1) This orange is . . . that. (2) Your pencil was . . . mine. (3) Tom's book is . . . yours. (4) The one is . . . the other. (5) The first mountain was . . . the second. (6) The boy is . . . his father.

D. Apply all the epithets you can think of to each of the following Nouns :

desert ; garden ; cabbage ; lesson ; baby ; cottage ; biscuit ; dress ; cloak ; eagle ; swallow ; day ; ring ; picnic ; book.

¹ Use phrases in great variety. Phrases of measurement or comparison are often useful, e.g. as big as a man's head ; seven feet long ; the size of a pea ; like my finger-tip ; as high as a steeple ; half as tall as I ; not so clever as John, etc.

E.g. a book might be jolly, fascinating, interesting, charming, amusing, delightful, dry, enjoyable, useful, to be remembered, not worth its cost, worth keeping; unworthy of careful reading; well bound, beautifully printed.

E. Append a suitable Noun to each of the following Adjectives and Adjective Phrases:

pretty; beautiful; handsome; magnificent; picturesque; dainty; sweet; delicious; noisy; turbulent; boisterous; the better of the two; best of all; the more spirited of the two; extraordinary-looking; curious mixed pepper-and-salt; enormous, black, glossy-looking; careful; cautious; idle; lazy; piteous; pitiable; sympathetic; brave; foolhardy; reckless; honest; straightforward; righteous; bold; daring; religious; sanctimonious; ideal; beautiful; oral; verbal; impolite; disagreeable; destitute; poor; studious; clever; industrious; hard-working; ready-made; carefully constructed.

F. Investigate the meaning of each of the following epithets and put each into a sentence:

human, humane; unavoidable, inevitable; ingenuous, ingenuous; indefinite, undefined; considerate, considerable; steady, studious; impassioned, impatient; gentle, genteel; idolatrous, adulatory; deceased, diseased; destined, distinguished; prominent, permanent; placid, pellucid.

G. Examine a few specimens of standard prose and verse, paying particular attention to the epithets. Note that such an expression as that printed in italics in the following line is a single epithet:

She was *more fair than words can say.*

H. Compose sentences containing the following

contrasted words, one sentence for each pair of words :¹

- (1) awkward, graceful.
- (2) hoarded, squandered.
- (3) truth, falsehood.
- (4) adorn, disfigure.
- (5) gather, scatter.
- (6) economy, extravagance.
- (7) system, confusion.
- (8) illiterate, educated.
- (9) cultivated, uncouth.
- (10) serenity, anxiety.
- (11) energy, inertia.
- (12) authorise, prohibit.
- (13) covet, shun.
- (14) absence, presence.
- (15) moderation, excess.
- (16) dilatory, prompt.
- (17) haughty, humble.
- (18) wide-awake, absent-minded.

§ 21. **Points about Verbs.**—The Verb is “the” word of the sentence, the indispensable pivot of thought, the word, or collection of words without which, indeed, there could be no expression of thought. Verbs have, however, varying degrees of independence, as may be seen from a study of the following :

- (1) John *works*.
- (2) The carpenter *is making* a bench.
- (3) He *is* a soldier.
- (4) The man *seems* tired.

The Verb in (1) is capable of standing by itself ; the Verb in (2) requires an object to complete its sense ; the Verb in (3) is a mere link between two Nouns ; the Verb in (4) is also little more than a link between the Noun in the subject and the epithet which follows it.

Note that most Verbs, used by themselves, readily suggest subjects and objects, *e.g.* the Verb *eats* brings to mind a person or animal and something being eaten, as : John eats his dinner in the kitchen. It is mainly this suggestive power which makes the verb *the* word

¹ EXAMPLE :

Harry is awkward in his movements, but his sister Mary is very graceful, *or* Harry is as awkward as Mary is graceful.

of the sentence. Note, for example, how the following Verbs of a paragraph suggest its contents, after a little guess-work has been done :

fell asleep ; was awakened ; caught ; was about to kill ; begged ; to set (her) free ; let-go ; was caught ; to get free ; heard ; gnawed ; set free.

Certain changes are made in the form or spelling of Verbs to express Number, and the Verb must be Singular or Plural according as the Simple Subject is Singular or Plural. There must be agreement in Number between these two words. Study the following :

| | |
|--------------------------------|--------------------------------|
| I <i>am</i> a soldier. | We <i>are</i> soldiers. |
| He <i>is</i> a farmer. | They <i>are</i> farmers. |
| The <i>bird</i> <i>sings</i> . | The <i>birds</i> <i>sing</i> . |
| The <i>fish</i> <i>swims</i> . | Fishes <i>swim</i> . |
| <i>He</i> <i>has</i> a top. | <i>They</i> <i>have</i> tops. |

This agreement of Subject and Verb is an important matter in Composition. It is learnt in ordinary educated conversation, however, and only a few special points in connection with it require to be studied ; *e.g.* :

Two singular subjects joined by *and*, as a rule, require a plural verb ; *e.g.* :

Tom is at home. Mary is at home.

Tom and Mary *are* at home.

Edith sings in the choir. Ethel sings in the choir.

Edith and Ethel *sing* in the choir.

But we say :

Bread and butter is always acceptable.

A needle and thread is indispensable.

because the two things mentioned are so closely associated as to form one thing.

Note carefully the following examples of agreement :

- (1) The *quality* of the oranges *is* very good.
- (2) The *group* of boys *was* soon dispersed.
- (3) The *spelling* of many English words *is* very difficult.
- (4) Neither Mary nor Tom *is* in the room.
- (5) Either Monday or Tuesday *is* quite suitable.
- (6) The *reward* of the sovereigns *is* the love of their people.
- (7) "Just-So Stories" *is* a splendid book.
- (8) The *scissors* *are* quite sharp (only one pair meant).
- (9) The *tongs* *are* in the hearth (only one pair meant).
- (10) Either of the boys *is* quite ready to go.
- (11) Every one *pleases* himself.
- (12) Grammar, as well as geography, *was* carefully studied.
- (13) My necessity, not my desire, *forces* me to consent.
- (14) Godliness with humility *is* great gain.
- (15) A *man* with many grievances *is* bad company.
- (16) A *load* of apples *was taken* to the ship.
- (17) The *secretary* of the two colleges *was* very busy.
- (18) The "Taunton News" *is* a very good paper.
- (19) There *is* a great *outcry* against the idea.
- (20) There *are* many *objections* to such a plan.
- (21) Is there a sufficient *number* of girls for the work ?
- (22) Are there sufficient *girls* for the work ?
- (23) You *are* a very good player (one person).
- (24) You *are* all very good players (several persons).

EXERCISE 21

A. Use each of the following words and phrases as the Subject or Predicate of a sentence :

- (1) has been taking.
- (2) children.
- (3) salmon.
- (4) scissors.
- (5) pincers.
- (6) are considering.
- (7) were going home.
- (8) trout.
- (9) summons.
- (10) eaves of the cottage.
- (11) the first innings.
- (12) news of the battle.
- (13) this book of my mother's.
- (14) the night of the celebrations.

(15) the windows of the big house in the avenue. (16) the white of the eyes. (17) the sinews of the horse's neck. (18) the small of the back. (19) congregation. (20) one of Kingsley's stories. (21) the black men's burden. (22) the House of Lords. (23) the best book in all the libraries. (24) the influence of climate on men's characters. (25) a pair of bootlaces. (26) the shout of the men. (27) the best of the girls.

B. Study the following changes in Verbs to express time, or what the grammarian calls Tense :

| | | |
|--------------------------|---------------------------|---------------------------------|
| I see. | I saw. | I have seen. |
| I think. | I thought. | I have thought. |
| I drink. | I drank. | I have drunk. |
| I get up. | I got up. | I have got up. |
| I catch hold. | I caught hold. | I have caught hold. |
| I am prepared to assert. | I was prepared to assert. | I have been prepared to assert. |

The point about this exercise is to get the right word for the second column, which expresses past time or tense, and the right word to go with *have* to express what the grammarian calls the Perfect Tense.

EXERCISE 22

Treat each of the following Verbs and Verbal Phrases as above :

fall over, lie down, stand up, am able to see, do not recognise, breakfast, dine, fly, look contented, am watching, throw over, draw up, wake up, am about to make, can see my way to do, am supposed to be working, set free, fall asleep, may say, am probably going, will help to choose, get ready to go, do not forget, wish I could, suppose, think you might, beat, cleave, climb up, hang up, hew, mow, saw through, sew, shave, shear, strew, thrive.

Note carefully the method of changing the Verb to express future time.

| | <i>Singular.</i> | <i>Plural.</i> |
|------------|------------------|----------------|
| 1st Person | I shall go. | We shall go. |
| 2nd „ | Thou wilt go. | You will go. |
| 3rd „ | He will go. | They will go. |

If a person uses the expression *I will go*, he implies that his will or intention is concerned in the matter. The sentence *We will go* has the same meaning.

Conversely, if we say *He shall go* or *They shall go*, we mean that he is to be made to go, or they are to be made to go.

The following jingle may be of occasional help in composition :

“ In the First Person simply *shall* foretells,
 In *will* a threat or else a promise dwells ;
Shall in the Second and the Third does threat,
Will simply then foretells a future feat.”

Consider the exact meaning of the following :

(1) I shall be sixteen next Wednesday. (2) I will come to you at once. (3) I will never leave you. (4) We shall be quite safe here. (5) We will keep up the credit of the corps. (6) I shall drown and you will not help me. (7) I will drown and you shall not help me.

EXERCISE 23

Use each of the following phrases in a sentence :

should not forget ; would very much like to ; would have liked to . . . but ; ought to have gone . . . but ; should have repaid . . . but ; should like to . . . if ; I wish I had ; almost wish I had ; suppose it should be ; wasn't very kind of you ; should learn not to ; was very kind of ; suppose ; come, let us ; might just as well say ;

told you distinctly that ; have not the slightest intention ; thought you might care to ; is very much larger than ; is thicker than.

§ 22. Participles and Participle Phrases.—Consider the table :

| | | |
|--------|-----------|---------------------------|
| throw. | throwing. | (<i>I have</i>) thrown. |
| eat. | eating. | (<i>I have</i>) eaten. |
| fly. | flying. | (<i>I have</i>) flown. |
| see. | seeing. | (<i>I have</i>) seen. |

The words in the second column, ending in -ing, are known as Incomplete Participles ; those in the third column (disregarding “I have” in each case) as Complete Participles.

EXERCISE 24

Make a similar table with the following verbs in the first column :

kill ; speak ; study ; work ; sleep ; lend ; lie ; dye ; write ; wink ; hang ; plan ; blow ; mow ; leap ; creep ; sit ; sweep.

There are other Participles or Participle Phrases made by combining “having,” or “having been,” or “being” with the Complete Participle ; e.g. :

| | | | | | |
|--------|--------------|---|-------------------|---|--------------|
| eat. | having eaten | : | having been eaten | : | being eaten. |
| sleep. | having slept | — | — | — | — |
| see. | having seen | : | having been seen | : | being seen. |

EXERCISE 25

Make a similar Table with the following verbs, drawing a line as above, when the sense requires, e.g. it would be meaningless to speak of “having been slept” :

mow ; weep ; speak ; watch ; frighten ; terrify ; rule ; drive ; sit ; whine ; direct ; bark ; suck.

These participles are exceedingly useful in composing free, flowing sentences and especially in joining short sentences together ; *e.g.* :

{ The man threw up his arms. He sank to the bottom.
 \ Throwing up his arms, the man sank to the bottom.

{ The girls went down the road. They sang a merry song.
 \ The girls went down the road singing a merry song.

EXERCISE 26

Join up the following sentences into one by the use of the participle ending in *-ing*.

(1) The thief crept lightly and cautiously down the stairs. He then walked out by the side door into the lane.

(2) The men heard the fire-alarm. They put on their helmets at once.

(3) I heard that the house was for sale. I called at once upon the owner.

(4) I noticed a strong smell of gas. I made investigation without delay.

(5) I was returning home one evening. I met a friend. I had not seen him for a long time. (Whom I had not seen . . .)

(6) I stood on the bridge with my face towards the west. I saw a most gorgeous sunset.

Put each of the following Participial Phrases into a sentence :

(1) having bought a horse and cart. (2) awed by the splendour of the sunset. (3) terrified at the sound. (4) having been seen in the orchard. (5) having slept for a hundred years. (6) having been put in the crowd. (7) working steadily through the winter. (8) having fixed the goal-posts. (9) watched carefully by the policeman. (10) determined to make him obey. (11) having been told

that he was trespassing. (12) being well known in the neighbourhood.

§ 23. Points about Adverbs.—Certain words and phrases may be added to the Verb to extend or limit its meaning, and these are known as Adverbs and Adverbial Phrases. Study the following :

- (1) The moon shone *brightly*. (Adverb of Manner.)
- (2) Stand *there*. (Adverb of Place.)
- (3) He will come *to-morrow*. (Adverb of Time.)
- (4) He *never* spoke to me. (Negative Adverb of Time.)
- (5) He speaks in the market-place. (Adverbial Phrase of Place.)
- (6) Mary walked *on tiptoe across the room*. (Adverbial Phrases of Manner and Direction.)

The most important matter in connection with the above is to understand that the Adverb or Adverbial Phrase is connected with the Verb of the sentence.

Many Adverbs of Manner are formed from Adjectives of Quality by the addition of the syllable *-ly* ; e.g. :

| | |
|---------|-----------|
| bright. | brightly. |
| keen. | keenly. |
| quick. | quickly. |

Compare

{ The moon was very *bright* last night.
(The moon *shone* very brightly last night.

{ He gave me a *keen* look.
(He *looked* at me keenly.

{ The machine has a *quick action*.
(The machine *acts quickly*.

There are not very many pitfalls in the use of Adverbs in English Composition. The chief thing is to have at command as large a supply of them as possible, and

be ready to use them *in connection with the Verb* of the sentence.

EXERCISE 27

A. Work the following Adverbs and Adverbial Phrases into sentences :

in the act of speaking ; immediately ; on the stroke of the clock ; over and over again ; many times in rapid succession ; as fully as possible ; as quickly as you can ; positively and decisively ; with a deep roll like distant thunder ; with a sound like the crack of a whip ; early to-morrow morning ; at sunset ; at ten o'clock precisely ; on the arrival of the train ; hearing a loud noise ; on receipt of a telegram ; at the end of the performance ; steadily across the sandy desert ; shortly afterwards ; in spite of his trembling ; at last ; for the first time ; after making a mental note of the place ; behind the hill ; slowly ; deliberately ; unwillingly ; towards the fireplace ; to fetch a book from the library ; two minutes ago ; in the sunny summer weather ; from bad to worse ; in black and white ; from first to last ; at sixes and sevens ; for better, for worse ; for good and all ; for many days at a stretch ; with great rudeness ; for several years ; at the top of his voice ; half-way along the passage ; over his spectacles ; in some English schools ; round the fire ; with a swish and a roar ; on the opposite side of the valley ; at twelve by the town clock ; for a minute or two ; on Monday morning ; very late on Saturday night ; near the horizon ; into the field ; a long, long time ago ; once upon a time ; many years ago ; little by little ; as a matter of fact ; on the spur of the moment ; on the contrary ; without the least doubt.

B. Examine a book of standard prose in order to study the writer's use of adverbial expressions. (N.B. —The poet often takes liberties with adverbs and these are not to be imitated in writing prose.)

C. Lengthen each of the following sentences by the addition of words and phrases in great variety (not merely Adverbial) to the Simple Subject, Simple Predicate or Simple Object :

- (1) A girl stood in the doorway.
- (2) A band was playing.
- (3) My father bought a book.
- (4) That bird sings.
- (5) Come with me.
- (6) Have you seen the horse?
- (7) Stop! That noise must not go on.
- (8) You might have hurt yourself.
- (9) Give me a ruler.
- (10) The man was calling.
- (11) A dog stood in the roadway.
- (12) My brother came here.

The negative words of our language are rather interesting, such as, *no*, *not*, *none*, *never*, *neither . . . nor*, *nothing*, *nobody*, *nowhere*, and *no one*. These words are used as adjectives, adverbs, nouns, and pronouns, but the chief point to remember about them is that one is enough at a time. Indeed if two negatives are used in close connection in the same sentence they make an affirmative, one neutralising the other; *e.g.* :

I did not see nobody

means, if it means anything, that the speaker saw somebody. The pair of negatives *neither . . . nor* are, however, always used together; *e.g.* :

Neither you nor I can go to-day.

I had neither shoes nor stockings.

EXERCISE 28

A. Frame sentences containing the following phrases:

- (1) by means of electricity.
- (2) with a small ball.
- (3) by ten men of the village.
- (4) by the light of the sun.
- (5) by the law of the land.
- (6) by land and sea.
- (7) at a great rate of speed.
- (8) at a splendid entertainment.
- (9) at his bad behaviour.
- (10) at his house in France.

(11) in a tremendous rage. (12) into a thousand pieces. (13) in very deep distress. (14) in the movements of the clock. (15) on the 30th of June. (16) on his great success. (17) into the foaming current. (18) into a large fortune. (19) off the mountain side. (20) of no great importance. (21) of the utmost consequence. (22) out of the room. (23) out of pity for his distress. (24) out of pure unselfishness. (25) out of the goodness of his heart. (26) about the nobleman's estate. (27) over military age. (28) over ten thousand. (29) under control of the Government. (30) after careful consideration. (31) for several days. (32) for a large price. (33) up to fifteen years of age. (34) among the poorest of the poor. (35) between England and Ireland. (36) after a very quiet ceremony. (37) against the most fearful odds. (38) in spite of all objections. (39) through the darkest part of the wood. (40) into careful consideration.

B. Write sentences denying the following statements :

(1) The night was dark and stormy. (2) She will often come to see us. (3) The book will soon be finished. (4) He gave an answer in the negative. (5) Glass is a conductor of electricity. (6) He always talks good sense.

C. Put each of the following words into a sentence :

no, nothing, neither, nor, nowhere, never, not, none, nay, nevermore, nobody, nought, nonsense, non-attendance, non-commissioned, non-conductor, non-stop, negative.

Write down a word or phrase which has the opposite meaning to each of the above.

D. Write down the negative or opposite to each of the following :

can ; somewhere ; rich ; would ; at some time ; firm ; am able ; something ; sense ; industrious ; healthy ; strong ; patient ; practicable.

§ 24. Points about Prepositions.—At the beginning

of certain phrases we often find small words which are used to connect these phrases with some other word in the sentence. The words *are* called Prepositions. In the following sentences, the Prepositions are printed in italics, the words to which they connect the Prepositional Phrases in heavy type.

- (1) The tree *by* the roadside is now budding.
- (2) Tom saw two ducks *during* his walk.
- (3) I saw a man *with* a wooden leg.
- (4) This is a matter *of* no very great importance.
- (5) The boat passed swiftly *under* the bridge.
- (6) The soldiers fought stoutly *for* their king.

The Preposition *by* is used to denote the agent or doer of an action, but *with* is generally used to denote the instrument with which the action is done; *e.g.*:

The book was written *by* a famous author.

The book was written *with* a fountain-pen.

The preposition *at* is used with words denoting small towns and villages, while *in* is used with names of large towns and countries; *e.g.*:

We were present *at* an entertainment *in* London.

He was born *at* Hayes, but his brother was born *in* London.

The preposition *in* is generally used to denote rest, while *into* indicates movement:

Stand *in* the roadway and throw the soil *into* the cart.

Avoid *on to* and use *upon* instead of this compound preposition:

It fell *upon* the ground.

I threw the book *upon* the floor.

The preposition *between* means having one on either

side, and is generally used in speaking of two things or persons, while *among* is used to denote something in the midst of several persons or things; e.g.:

- (1) He stands *between* John and Charlie.
- (2) He stands *among* the boys of the top form.
- (3) The English Channel lies *between* France and England.
- (4) We cruised *among* the islands of the Aegean.
- (5) The telephone hangs *between* the door and the window.

The preposition *since* is generally used in connection with verbs containing the words *have*, *has*, and *had*; e.g.:

- (1) It has been snowing *since* ten o'clock.
- (2) We have been reading *since* play-time.
- (3) *Since* last week the weather has improved.
- (4) There had been no earthquake *since* the year before.

With a verb denoting simple past tense or time we use the adverb *ago*:

- (1) He called three weeks *ago*.
- (2) The wolf said, "A year *ago* you fouled the water."

Note the two sentences:

John differs *from* his brother in every way.
John is different *from* his brother.

The phrase *different from* is strictly correct, but the expression *different to* is often used even by good writers and is gradually gaining ground.

The moon consists *of* green cheese.
Virtue consists *in* being good.

He spoke *on* the spur of the moment.
He spoke *at* a moment's notice.

EXERCISE 29

Put each of the following phrases into a sentence :

(1) in view of the fact. (2) on the contrary. (3) little by little. (4) partly above and partly below. (5) as a matter of fact. (6) above the average. (7) at ten years of age. (8) at the best. (9) at ~~four miles'~~ distance. (10) in spite of. (11) in direct opposition to. (12) need to. (13) no necessity for. (14) troubled himself to. (15) four feet lower than that. (16) differs from the Chinaman. (17) more useful than any other. (18) half as tall again as. (19) prejudice against. (20) aversion to. (21) having seen your letter in the *Times*. (22) divide the money between. (23) neither of the books is. (24) much more beautiful than. (25) delighted to find that. (26) curious to know what. (27) puzzled very much by. (28) used as beasts of burden.

§ 25. **Points about Interjections.**—We often “throw into,” or place before, a sentence a word (or phrase) which gives expression to a sudden emotion. Such a word is called an Interjection, from the Latin words *inter*, meaning between or among, and *jacere*, meaning to throw. The most common interjections are *O*, *oh*, *ah*, *eh*, *ha*, *aha*, *ha*, *heigh ho*, *ahoy*, *hurrah*, *pooh*, *pshaw*, *tut*, *tush*, *alas*, *alack*, *adieu*, *hear hear*, *hail*, *all hail*, and *welcome*. These words are not much used in ordinary writing. We find them in poetry, in poetical prose, and in conversation as reported in narrative writing such as novels and stories. They are also used in conversation, though a good speaker uses them sparingly. A good writer also avoids them, except in reporting conversation. At the same time they are very interesting in themselves. Each interjection has a definite and sometimes delicate meaning of its own, and it is an interesting exercise to

think out the exact meaning of each of the examples given above. It is well to put each of these words into a sentence, and the mark¹ must be used after each interjection, as *Hush!* *Alas!* or after an interjectional phrase, such as *O dear me!*

EXERCISE 30

Select a few conversational pages in a novel, and study the interjections and interjectional phrases, making a special note of the use of the mark !, which is called the Note of Exclamation.

§ 26. **The Choice of Words.**—Every opportunity should be taken by the student to add new words to his vocabulary. Each word which is fresh to him should be noted, and its meaning looked out in the English dictionary ;¹ but it does not really enter into his working vocabulary until he learns to use it in a sentence. Moreover, the dictionary usually gives several meanings, and that which is most useful for everyday purposes ought to be carefully selected ; e.g. :

Represent, verb : to show, exhibit, or display to the eye ; to describe or explain ; to stand in place of.

In ordinary talk and written composition the last of these three meanings is most common, as in the sentence

The king sent a general to *represent* him at the ceremony. The word is used with its first meaning in the sentence

The picture *represented* an incident in the early fighting. The second meaning of the word is not often used, as in—

¹ The *Oxford Concise Dictionary* is handy, inexpensive, and more or less up to date.

He *represented* to the authorities that the business was of the utmost importance.

Prosecute, verb: to follow up; to proceed with a business; to sue at law.

Here we should select the last meaning as most useful for ordinary purposes, as in

I will *prosecute* you for damaging my property.

Trespassers will be *prosecuted*.

If we were to use the phrase “to prosecute your task,” meaning in simple language “to go on with your work,” we should be open to the charge of pedantry. The meaning of the last word might be looked out in the dictionary.

Each single word in a sentence has its own particular meaning. There are no two words which mean exactly the same. The adjective *calm* does not mean the same as *still*, a little careful thought will show. If we wish to speak and write properly, we must learn to respect the exact meaning of each word. It is true that some words come very near to each other in meaning and they are spoken of as “synonyms,” but there are no perfect synonyms. If the reader thinks that “bundle” means the same as “package” let him use the latter word in the place of the former in the old song:

“With my bundle on my shoulder,
Faith, there’s no one could be bolder.”

EXERCISE 31

Show, by employing each word in a sentence, the difference in meaning between

large and *great*; *fiction* and *fable*; *maid* and *girl*; *order* and *command*; *conclusion* and *end*; *elevate* and *raise*;

location and *situation*; *annoy* and *pester*; *epistle* and *letter*; *vanish* and *disappear*; *bliss* and *happiness*; *education* and *learning*.

Note that a good dictionary does not always give a single word as a meaning. It is more usual to employ a phrase.

Words which have opposite meanings are known as *Antonyms*; e.g.:

Tom is an *awkward* fellow but his sister is *very graceful*.
While the miser *hoarded*, his children *squandered*.

EXERCISE 32

Put each pair of the following words into a sentence:
wide-awake, absent-minded; haughty, humble; dilatory, prompt; moderation, excess; absence, presence; covet, shun; lower, raise; authorise, prohibit; adorn, disfigure; gather, scatter; system, confusion, economy, extravagance; illiterate, educated; cultivated, uncouth; serenity, anxiety; energy, inertia.

What is the opposite to

dulness; liveliness; barren; enjoyment; popularity; faithfulness; sharpness; active; falsehood; steep; transparency; fulness; methodical; breadth; straightforward; enterprising; diligent; disagreeable; genuine.

Put each new word into a sentence so as to show that its meaning is thoroughly understood.

EXERCISE 33

The following pairs of words are very similar in sound. Use each word in a sentence:

blossom, balsam ; bribe, barb ; brooch, broach ; barrel, burial ; tanner, tenor, tuner ; attrition, contrition ; auditor, debtor ; doubter, detour ; defiance, defiance ; destiny, destination, distinction ; disease, decease ; caviller, cavalier ; execrate, excoriate ; eclipse, ellipse ; colic, calico ; climate, calamity ; carat, cruet ; courage, carriage ; garden, guardian, guerdon ; granite, garnet ; violation, volition ; violence, vileness ; conversion, perversion ; station, situation ; sentry, century ; minster, minister ; murder, marauder ; righteousness, riotousness ; resource, racehorse ; horn, heroine, heron ; affect, effect ; altar, alter ; ascent, assent ; angle, angel ; accept, except ; ordinance, ordnance ; currant, current ; eligible, illegible ; goal, gaol ; principal, principle ; compliment, complement ; duel, dual ; sealing, ceiling ; waste, waist ; plumb, plum ; elicit, illicit ; plain, plane ; die, dye ; raise, raze ; councillor, counsellor ; respectful, respectable.

The following words are often mis-spelt and sometimes mis-used. Make use of each word in a sentence :

victuals, acetylene, veterinary, aerated, statistics, schism, nauseous, intricacy, medicine, government, ecstasy, catarrh, phlegm, encyclopaedia, diarrhoea, chrysanthemum, chasm, bicycle, aeroplane, aerodrome, anonymous, atrocious, borough, yacht, rheumatism, reminiscence, gnat, gnarled, yolk, oscillate, psychic, effervesce, debt, damn, campaign, condemn, bomb.

Mrs. Malaprop, one of the characters in Sheridan's play *The Rivals*, makes the following speeches. Can you detect her mistakes ?

“ Illiterate him, I say, from your memory.”

“ I have proof controvertible of it.”

“ You are an absolute misanthropy.”

“ You surely speak laconically.”

“ I would by no means wish a daughter of mine to be a progeny of learning . . . I would never let her meddle

with Greek, or Hebrew, or algebra, or simony, or fluxions, or paradoxes or such inflammatory branches of learning, neither would it be necessary for her to handle any of your mathematical, astronomical, diabolical instruments. . . . Then, sir, she should have a supercilious knowledge in accounts—and as she grew up, I would have her instructed in geometry, that she might know something of the contagious countries; but, above all, Sir Anthony, she should be mistress of orthodoxy, that she might not mis-spell; and likewise that she might reprehend the true meaning of what she is saying."

"I shall give Mr. Acres his discharge, and prepare Lydia to receive your son's invocations, and I hope you will represent her to the captain as an object not altogether illegible."

"If ever you betray what you are entrusted with (unless it be other people's secrets to me) you forfeit my malevolence for ever; and you being a simpleton shall be no excuse for your locality."

"Few gentlemen nowadays know how to value the ineffectual qualities in a woman."

"He is the very pine-apple of politeness."

"Oh! it gives me the hydrostatics to such a degree!"

"Sure, if I reprehend anything in this world, it is the use of my oracular tongue, and a nice derangement of epitaphs."

"She's as headstrong as an allegory on the banks of the Nile."

§ 27. New Words and Phrases.—In a civilised progressive country new words are being constantly added to the vocabulary; and during a great social change or time of trial the process is more rapid. The Great War of 1914–1918 was responsible for many new words and phrases, among which were the following:

Ace.—An air-pilot who had brought down five of the enemy. The word was officially used in France. Lieut. Rene

Fong was the "ace of aces" with a record of 75 aeroplanes.

Aerodrome.—An aircraft station and starting-place.

Airman.—The word explains itself, but it was not used before the war. *Birdman* has also been used.

All Clear.—The signal given by bugle in London at the conclusion of an air-raid.

Anzac.—A word coined at Gallipoli to denote the Australasian troops. It is made up of the initials of the words Australian and New Zealand Army Corps.

Archie.—An anti-aircraft gun. Origin uncertain.

Barrage.—Artillery fire that "bars" the way, especially to hostile aircraft.

Batman.—An officer's servant.

Blythy.—Home, i.e. Britain. Said to come from the Hindustani "Bhilati."

Blimp.—A captive observation balloon.

Boloism.—Spying. From the Kaiser's agent, Bolo Pacha, a Frenchman convicted of treason in 1918 and sentenced to death.

Bolshevik, or *Bolshevist*.—A Russian advanced Socialist.

Bus.—An aeroplane.

Camouflage.—Breaking of outline by means of colour, or otherwise, in order to render an object invisible, or make it difficult for an observer to determine a ship's course.

Carry on.—Get on with the work.

Dud.—A shell which failed to explode. Hence anything, or anyone, useless.

Fag.—A cigarette.

Frightfulness.—Savagery and brutality in war-time.

Funk-hole.—The soldier's term for a *dug-out*; a slang word which explains itself.

Gas-mask.—A protection against poison gas.

Go West.—To die in battle or from the effect of wounds.

In the pink.—In good form or condition.

Massif.—A mountainous group of connected heights.

Mystery ship.—Decoy vessels used in fighting submarines.

Napoo.—No more; probably a contraction of *Il n'y a plus*.
No Man's Land.—The strip of land between two opposing front line trenches.

Profiteer.—A business man who took advantage of his fellow citizens' predicament due to the war to charge very high prices for the necessary things of life.

Sinn Fein.—An Irish republican organisation. The words are Irish, and mean “for ourselves.”

Strafe.—Scold or blame. From a German verb meaning to punish.

Tank.—A landship.

Taube.—German aeroplane.

Tin hat.—A flat steel helmet.

W.A.A.C.—A member of the Women's Auxiliary Army Corps.

Wangle.—To manage to do or arrange something which seemed difficult.

Whippet.—A small, fast tank.

W.R.E.N.—A member of the Women's Royal Naval Service.

§ 28. The Full Stop and Semicolon.—Up to this point we have dealt chiefly with the Simple Sentence which makes a direct statement and finishes with a full stop. It is wise to study this form of the sentence, because, as we shall see in the following pages, the Non-Simple Sentence is made up of two or more Simple Sentences combined in various interesting ways. But in writing a piece of composition however short we find that the continued use of the short Simple Sentence does not carry us far; nor do good writers use it continuously unless they wish to convey the idea of speed or intense emotion. We shall never be able to achieve an easy readable style in composition until we have learnt to use longer sentences.

At the same time, it is better to use short sentences at first, however jerky they may appear, and gradually

learn to combine them into longer sentences, than to begin by writing longer sentences and trusting to luck to bring them to an end. The next portion of this book is chiefly concerned with the interesting exercise of combining short sentences so as to make a flowing flexible sentence which is neither rambling nor too long.

Meanwhile it is a good exercise to read a few varied pages of good literature with the definite object of observing carefully the length of the sentences. In an ordinary paragraph of good English prose there are not many full stops; but we frequently meet with the semicolon, which is placed between sentences that the writer wishes to mark off though not so sharply or definitely as with a full-stop. There is always some close thought connection between two sentences separated by a semicolon. Study the following and try to find some reason why the writer prefers a semicolon to a full stop:

The sharp touches of the chisel are gone from the rich tracery of the arches; the roses which adorned the keystones have lost their leafy beauty; everything bears marks of the gradual dilapidations of time, which yet has something pleasing in its very decay.—WASHINGTON IRVING.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.—DECLARATION OF INDEPENDENCE.

The martyr cannot be dishonoured; every lash inflicted is a tongue of fame; every prison a more illustrious abode; every burned book or house enlightens the world; every suppressed or expunged word reverberates through the earth from side to side.—R. W. EMERSON.

Secure from observation, he could hear the laughter of the picnickers borne melodiously through the trees ; and either this or the tobacco-chased his companion from his side ; for his brow cleared, the puffs of smoke came more calmly, and before the pipe was out Mr. Fogo had sunk into a most agreeable fit of abstraction.—A. T. QUILLER-COUCH.

We must convince the coming generation and ourselves that we, sons of God, have come here on earth to carry out law, and that each of us must live, not to himself, but to others ; that the end of life is not to have more or less of happiness, but to make ourselves and others better ; that to fight injustice and errors everywhere, for our own brother's sake, is not a right only but a duty—a duty that we may not without sin neglect—a duty that lasts as long as life.—MAZZINI.

• We thank Thee for the place in which we dwell ; for the love that unites us ; for the peace accorded us this day ; for the hope with which we expect the morrow ; for the health, the work, the food, and the bright skies that make our life delightful ; for our friends in all parts of the earth. . . . Give us courage and gaiety and the quiet mind. . . . Let us lie down without fear, and awake and arise with exultation. . . . Renew in us the sense of joy.

—R. L. STEVENSON.

Let the colonies always keep the idea of their civil rights associated with your government ; they will cling and grapple to you ; and no force under heaven will be of power to tear them from their allegiance. But let it be once understood, that your government may be one thing, and your privileges another ; that these two things may exist without any mutual relation ; the cement is gone ; the cohesion is loosened, and everything hastens to decay and dissolution.—EDMUND BURKE.

CHAPTER III

THE NON-SIMPLE SENTENCE

§ 29. **The Conjunction and its Use.**—One of the easiest ways to combine simple sentences is to join them together by the use of *and* or *but*, which are called Conjunctions ; *e.g.* :

He knew no motive but interest. He acknowledged no criterion but success.

He knew no motive but interest, *and* acknowledged no criterion but success.

Sometimes three Simple Sentences can be joined into one by the use of a single conjunction ; *e.g.* :

Her eyes were radiant with the glow of grateful feeling, the flush of her beauty was again seated on her cheek, *and* her whole soul seemed ready to pour out a fervent thanks-giving.

While the conjunction *and* connects not only the sentences but their meaning, *but* joins sentences which are opposite in meaning ; *e.g.* :

The question put by the knight was calm and dignified, *but* his treacherous heart was filled with bitter hatred.

Other conjunctions are : *either . . . or* ; *neither . . . nor* ; which must be used in pairs, as in —

He that says he does not like a pantomime *either* says what he does not think *or* he is not so wise as he fancies himself.

Lord Chatham in his speeches was *neither* philosopher *nor* poet.

In full grammatical form this would run :

Lord Chatham in his speeches was *neither* (a) philosopher *nor* (was he a) poet.

EXERCISE 34

Study the conjunctions in the following passages :

(1) Morning, noon, and night, her tongue was incessantly going, *and* everything he said *or* did was sure to produce a torrent of household eloquence.

(2) Wolf, too, had disappeared, *but* he might have strayed away after a squirrel *or* partridge. He whistled after him *and* shouted his name, but all in vain; the echoes repeated his whistle and shout *but* no dog was to be seen.

(3) Such is the account given to the visitors at the Castle. *But* I cannot help seeming to perceive a confirmation of what I have just hinted at in this story.

(4) To be a great orator does not require the highest faculties of the human mind, *but* it requires the highest exertion of the common faculties of our nature.

(5) The demeanour of the French nobility on public occasions was absolutely regulated by their sovereign, but it was beyond even his power to prevent them from thinking freely.

(6) Dante could not have thought of the flowering of the grass *but* as associated with happiness.

All the above sentences are from good writers. Note the variety and freedom in the use of the conjunctions. Take each sentence and model one of your own upon it, following the form and punctuation exactly; thus :

(1) Day after day he applied himself to his heavy task, and everything he did was concentrated upon the one object.

Study a few pages of a good English book in order to find out how the writer uses *and*, *but*, *or*, *either* . . . *or*, and *neither* . . . *nor*. The passages in Chap. X. of this book will afford material for further study.

§ 30. **A Study of Connectives.**—The words printed in italics in the following extract are used to make connections between sentences. Study the whole passage carefully with a view to finding out what these words connect :

There had been a smart frost during the night, *and* the ~~rim~~ lay white on the grass *as* we passed onwards through the fields; *but* the sun rose in a clear atmosphere, *and* the day ~~mal~~lowed, *as* it advanced, into one of those delightful days of early spring *which* gave so pleasing an earnest of *whatever* is mild and genial in the better half of the year. All the workmen rested at mid-day, *and* I went to enjoy my half-hour alone on a mossy knoll in the neighbouring wood, *which* commands through the trees a wide prospect of the bay *and* the opposite shore. There was not a wrinkle on the water, *nor* a cloud in the sky, *and* the branches were as moveless in the calm *as if* they had been traced on canvas. From a wooded promontory *that* stretched half-way across the firth there ascended a thin column of smoke. It rose straight as the line of a plummet for more than a thousand yards, *and then*, on reaching a thinner stratum of air, spread out equally on every side, like the foliage of a stately tree. Ben Wyvis rose to the west, white with the yet unwasted snows of winter, *and* as sharply defined in the clear atmosphere *as if* all its sunny slopes and blue retiring hollows had been chiselled in marble. A line of snow ran along the opposite hills: all above was white *and* all below was purple.

It is easy to understand the connective force of *and* and *but* in the above passage, but the use of *which* is somewhat puzzling. It is not a conjunction, but a pronoun, yet it has a connective power also. It is, moreover, a word of some importance in both speech and writing, and ought to be studied with some care.

§ 31. **Which, Who, and That as Connectives.**—Consider the sentences :

(1) The house was very expensive. (2) You bought the house.

We might combine these two sentences thus :

The house *which* you bought was very expensive.

Here we use the word *which* instead of *house*, which is the object of the second sentence, so that it is obviously a pronoun, seeing that it stands in place of a noun. It is also used to connect the second sentence to the first and might therefore be called a Conjunctive Pronoun, though grammarians prefer to call it a Relative Pronoun, because it relates or refers to the noun *house* in the first sentence, and this word is known as its antecedent. Other Relative Pronouns are *who* and *that*.

Study the sentences :

(1) The man was a hero. (2) The man saved his friend's life.

The man *who* saved his friend's life was a hero.

(1) The fish weighed ten pounds. (2) We caught the fish.

The fish *that* we caught weighed ten pounds.

(1) I saw the general. (2) He won the great battle.
I saw the general *who* won the great battle.

Note that *who* is used to refer to persons, *which* to

animals and things, *that* to persons, animals, and things. The word *that* is very useful in composition when we do not wish to use *which* again and again.

Study the following groups of sentences :

(1) The girl was very clever. The girl won the prize.

The girl *who* won the prize was very clever.

(2) The girl was very clever. We met the girl.

The girl *whom* we met was very clever.

In the first group *who* is used in place of a subject, and in the second group *whom* is used in place of an object. We say that *whom* is the "objective case" of *who*. This pronoun has also a possessive form, namely, *whose* :

The man was very poor. His purse was stolen.

The man *whose* purse was stolen was very poor.

Notice, in connection with the use of *which*, that we must never use *and* *which* unless we have already used *which* in the same sentence ; e.g. :

The book *which* I bought *and which* has been greatly admired is now out of print.

Study further :

(1) The man is a Frenchman. You spoke to him.

The man *to whom* you spoke is a Frenchman.

(2) The line was the G.N.R. You travelled by the G.N.R.

The line *by which* you travelled was the G.N.R.

(3) The tunnel was very long. You passed through the tunnel.

The tunnel *through which* you passed was very long.

EXERCISE 35

Put each of the following expressions into a sentence :

which hangs in the corner; to whom you spoke; in whose house I saw the book; which stands in the market-place; which I bought and which cost me sixpence; which projects from the corner; who has a great deal of property; whose house was burnt to the ground; whom we met in the lane; that stands on the common; to which he often referred; by whom the letter was delivered; by which he was long remembered; whose roots extended for several feet in all directions; which gained him such universal popularity; who took part in all the games; who take the world easily; which held its meetings in our school-room; whom we heard at the last concert; into whose keeping we gave the orphan; from which we first saw the ship; down which the band of soldiers rode; over which the torrent came tumbling; which surprised him greatly; that has no taste for music; among whom we saw a few familiar faces; who had been awaiting his opportunity.

Read two or three pages from a standard novel or book of selected prose and search for the expressions beginning with who, whose, whom, which, and that. Try to find in each case the noun to which the connecting pronoun refers, known as the Antecedent of the Relative.

Proficiency in composition depends very much on the ability to use the Relative Pronoun properly.

§ 32. Clauses of a Complex Sentence.—Consider the sentence :

I said | that I would come home | when I had found the book | which my brother had lost.

It consists of four parts which are neither phrases nor sentences. If they were phrases they would not contain verbs; if they were sentences each of them could stand by itself. One of them, namely, "I said," has some kind of leadership. We call these parts of the complete sentence *Clauses*, and the first is known

as the *Principal Clause*, while the others are *Dependent Clauses*. The whole sentence is known as a *Complex Sentence* because its parts are, as it were, woven together and seem to overlap each other.

EXERCISE 36

Break up each of the following Complex Sentences into Clauses and distinguish the Principal from the Dependent Clauses :

- (1) I do not mean to include every kind of foliage which by any accident can find its way into a picture.
- (2) The temper by which right taste is formed is characteristically patient. (Note that the Dependent Clause falls within the Principal.)
- (3) I have passed all my days in London until I have formed many and intense local attachments.
- (4) When it rained, they loved to watch the falling drops.
- (5) One day the traveller lost the boy, although he had kept a strict watch upon him.
- (6) Whenever these partings happened, the traveller looked at the gentleman.
- (7) He saw, too, that his hair was turning grey.
- (8) They came to an avenue that was darker than the rest.
- (9) As we passed under a pear tree, Erasmus told us a droll story.
- (10) In days of yore, when the world was young, a bee flew up to heaven to present an offering of honey.
- (11) If that be disbelieved, it is not to be doubted that the dove was sent out of the Ark by Noah.
- (12) Then he clapped his hands and went on till he came and stood before the gate where the porter was.
- (13) It is now nearly eleven o'clock, yet I would rather sit up a little longer, if you do not object.
- (14) I am afraid that, whichever I choose, I shall wish that I had taken another.

(15) You know, I can never speak quite as comprehensively as others can.

§ 33. **Clauses of the Compound Sentence.**—In the foregoing examples the Dependent Clauses are said to be “subordinate” to the Principal Clause. The latter is like the trunk of a tree and the former are like the branches. Consider the sentence :

The boy was very tired and his mother gave him a good meal.

In this case there is no dependence of one clause upon another. The two parts of the sentence are simply placed side by side and connected by the conjunction *and*. Such a sentence is distinguished as a *Compound Sentence*. The two parts are “co-ordinate” with each other, or, as it were, of equal order, value, or rank.

EXERCISE 37

EXAMPLE.—The dog \wedge was killed. It was running behind the cart.

These can be combined as follows :

The dog which was running behind the cart was killed.

Combine the following in a similar manner :

The swallows \wedge are flying in wide circles round the house. They have their nests in the porch.

That pretty house \wedge belongs to my father. The house stands near the river.

Bring me the cup \wedge . It is on the top shelf of the cupboard.

The brush is in the trunk \wedge . The trunk is in the store-room.

The cat \wedge belongs to my aunt. It is lying on the hearth-rug.

§ 34. **Sentence Grafting.**—In the preceding exercise we have grafted certain Dependent Clauses on Principal Clauses, as the gardener grafts shoots upon the main stem. This exercise is very fascinating, and leads to proficiency in making longer sentences.

EXAMPLE.—It is required to combine the following into a single sentence :

The gardener planted some hyacinths. He came from the next village. He also planted some snowdrops. He planted them all in the side border. He planted them in my uncle's garden.

The gardener, who came from the next village, planted some hyacinths and snowdrops in the side border of my uncle's garden.

EXERCISE 38

Combine each of the following groups into a single sentence :

(1) Jane tried very hard to do the work. She was too tired. She was forced to go and lie down.

(2) The boy strained every nerve. He could not win the race. He fell back discouraged.

(3) The orange was large. It was very juicy. It was very sour.

(4) The labourer is very strong. He is unwilling to exert himself.

(5) Alice sews very neatly. Barbara sews very neatly. Their needlework is always much soiled. It requires washing before it can be shown.

(6) A hare has a long body. It has long hind legs. It has long ears. It has a very short tail.

(7) The furniture is strong. It is very durable. It has been very roughly made.

(8) The boys cheered. The girls cheered. The men cheered. The women cheered. They cheered loudly and with a will.

(9) The kind gentleman believed the story. He gave the man a shilling.

(10) The man crept silently down the path. At last he was seen by the sentry.

(11) A number of people were deceived by the report. They left their work in great alarm.

(12) The customer was much pleased with the silk. She gave an order for twenty yards.

(13) The boys bathed in the river. Then they went back to the farm.

(14) John did not see him. Tom did not see him.

(15) The woman did not hear the motor-car. The woman did not see the motor-car.

(16) My father has sent me a book. My mother has sent me a book.

(17) It was quite dark. Then the master of the house came home. (Begin "When it was" . . .)

(18) They lighted their seven candles. They saw at once that some one had been there. (Begin "As soon as" . . .)

EXERCISE 39

Combine the sentences in each group into a single sentence. Do not forget to use the participial phrase occasionally :

I. He found the eyes of Hester Prynne fastened on his own. He saw that she appeared to recognise him. He slowly and calmly raised his finger. He made a gesture with it in the air and laid it on his lips.

II. Then the pair of little fly-catchers did what I have never seen birds do before. They pulled the nest to pieces and rebuilt it in a peach tree not many rods away. In this peach tree a brood was successfully reared.

III. At five minutes to twelve the soft tuning was again heard in the back quarters. At length the clock had whizzed forth the last stroke. Then Dick appeared. The instruments were boldly handled.

IV. Geofrey stuck in the shovel. He swept seven or eight ants from his sleeve. He killed another that was prowling round his ear. Then he looked perpendicularly into the earth. He was waiting for Enoch to say more.

V. He smiled bitterly at himself and her. He took the heavy key of the Province House. He delivered it into the old lady's hands. He drew his cloak around him for departure.

VI. They started early next morning cheerfully enough. For three hours or more they paddled easily. They paddled up the glassy and windless reaches. They paddled between two green walls of forest.

CHAPTER IV

THE PARAGRAPH AND PRÉCIS

§ 35. **Analysis into Paragraphs.**—If we open any book of modern English prose we find that the author usually divides his material into chapters, each being headed and numbered. We also find that the chapters are divided into paragraphs of unequal length. In a page of conversation there are usually as many divisions as there are speeches ; these are specially short paragraphs which we shall deal with more fully in our next chapter. And for the present we shall confine ourselves to rather longer paragraphs.

A good author makes each paragraph stand more or less by itself. Each has a single central thought which binds the whole paragraph together into one complete whole.

Here follows the ending of an essay on Boswell's *Life of Dr. Samuel Johnson*. The essayist wrote the passage in three paragraphs, but it is here printed in one. Can you suggest the points of division ?

At the end of it all I feel very much like Mr. Birrell, who, when asked what he would do when the Government went out of office, replied, "I shall retire to the country, and really read Boswell." Not "finish Boswell," you observe.

No one could ever finish Boswell. No one would ever want to finish Boswell. Like a sensible man he will just go on reading him and reading him and reading him until the light fails and there is no more reading to be done. What an achievement for this uncouth Scotch lawyer to have accomplished ! He knew he had done a great thing ; but even he did not know how great a thing. Had he known he might have answered as proudly as Dryden answered when some one said to him that his *Ode to St. Cecilia* was the finest that had ever been written. "Or ever will be," said the poet. Dryden's ode has been eclipsed more than once since it was written ; but Boswell's book has never been approached. It is not only the best thing of its sort in literature : there is nothing with which one can compare it. Boswell's house is falling to dust. No matter ! His memorial will last as long as the English speech is spoken, and as long as men love the immortal things of which it is the vehicle.

We will not show the points of division, but will leave the reader to discover them ; but it is to be noted that there are three successive central thoughts, each of which is wrapped up in a paragraph ; namely : (1) We can never finish reading Boswell. (2) Boswell's book stands by itself. (3) His book is his best memorial.

Now take a few standard books or a book of prose passages and study the practice of the great writers in dealing with paragraphs, omitting for the time any consideration of the short paragraphs of conversation.

Are the paragraphs all of the same length ? Are they long or short ? What is the average length in lines of, say, a dozen paragraphs of any given author ? Is there any difference between older and more modern authors in the length of their paragraphs, say between Macaulay and H. G. Wells ? Select a few paragraphs from (1) an

essay; (2) a piece of descriptive writing, and try to set down the central thought of each paragraph.

EXERCISE 40

Give a title to each of the following paragraphs:

Every man is the builder of a temple, called his body, to the god he worships, after a style purely his own, nor can he get off by hammering marble instead. We are all sculptors and painters, and our material is our own flesh and blood and bones. Any nobleness begins at once to refine a man's features, any meanness or sensuality to imbrute them.—HENRY DAVID THOREAU.

As soon as the sermon is finished, nobody presumes to stir till Sir Roger is gone out of the church. The knight walks down from his seat in the chancel between a double row of his tenants, that stand bowing to him on each side; and every now and then inquires how such an one's wife, or mother, or son, or father, do, whom he does not see at church; which is understood as a secret reprimand to the person that is absent.—JOSEPH ADDISON.

It is now six-and-thirty years since I took my seat at the desk in Mincing Lane. Melancholy was the transition at fourteen from the abundant play-time and the frequently intervening vacations of school-days to the eight, nine, and sometimes ten hours a day attendance at the counting-house. But time partially reconciles us to anything. I gradually became content—doggedly contented, as wild animals in cages.—CHARLES LAMB.

I cannot see the wit of walking and talking at the same time. When I am in the country, I wish to vegetate like the country. I am not for criticising hedgerows and black cattle. I go out of town in order to forget the town and all that is in it. There are those who for this purpose go to watering-places, and carry the metropolis with them. I like more elbow-room and fewer encumbrances. I like

solitude, when I give myself up to it, for the sake of solitude ; nor do I ask for

A friend in my retreat,
Whom I may whisper solitude is sweet.

WILLIAM HAZLITT.

§ 36. **Practical Paragraphs.**—Some one said that Sir Walter Scott could write four pages about the leg of a chair. This was said in criticism of his flow of thought and of words, but it reminds us that a paragraph at least can be composed about any common subject of this kind. Let us try :

The leg of a chair may be round or four-sided, curved or straight, plain or carved. It must be of the same length as its fellows, or the chair will be useless as a chair. In order to avoid accidents, it must be firmly fixed to the seat. An easy chair has broad, short legs which are usually fitted with castors. We can often tell the period of a piece of old furniture from the shape of the legs.

EXERCISE 41

Write a short paragraph about

- (1) a pen-holder ; (2) an ink-pot ; (3) a tree in your garden or by the waterside ; (4) a pair of scissors ; (5) this book ; (6) your hat ; (7) the sky to-day ; (8) to-day's weather ; (9) the room in which you are sitting ; (10) the nearest window ; (11) a dog well known to you ; (12) a cricket-bat ; (13) a tennis ball ; (14) a street lamp ; (15) a piece of bread ; (16) a pair of spectacles.

Write a short paragraph about

- (1) Alfred the Great ; (2) Sir Walter Raleigh ; (3) Sir Francis Drake ; (4) Queen Elizabeth ; (5) Admiral Beatty ; (6) Jack Cornwell.

After writing your paragraph, examine it to see whether you have begun any two sentences with the same word. If so, make a change in one of them.

The ability to write a short, concise, and clear paragraph is often very useful in business or social life. It is a good plan to write an occasional paragraph on some noteworthy occurrence, and the best way to do this is to form a habit of writing an account of whatever happens out of the ordinary to a sympathetic friend or relative. It is also very helpful to an employer if he has men or women about him who can write a short sensible report on something connected with his business.

EXERCISE 42

Draw up a short paragraph containing your report under any one of the following circumstances. If none of these situations are suited to your own experience, invent others which are somewhat similar but more applicable to your own mode of life :

- (1) You are sent to interview an employer in whose works you wish to become an apprentice.
- (2) On behalf of your parents you visit a tradesman to investigate something in connection with your home.
- (3) You are a witness of a street accident.
- (4) You are asked to explain, as to a child, how bread is made.
- (5) You have just returned from a visit to a friend on a farm.
- (6) You are asked for your candid opinion of a person with whom you have been associated for some time.
- (7) You are asked to state your reasons for wishing to follow a certain trade or profession.
- (8) You were late for an appointment, and an explanation or apology (not an excuse) is required of you.

(9) The doctor arrives and you open the door to him. He asks you what is wrong.

§ 37. **Précis Writing.**—If we can sum up the substance of a paragraph in a sentence, we have taken the first step in *précis writing*. The first part of this compound word is French, and is defined in the *Oxford Dictionary* as a summary or abstract.

EXERCISE 43

Sum up briefly the substance of each of the following paragraphs :

(1) Down the wooded slope of Taylor's Hill the Mother Partridge led her brood : down towards the crystal brook that by some strange whim was called Mud Creek. Her little ones were one day old, but already quick on foot, and she was taking them for the first time to drink.

(2) A moment later, the corps, following the sword gleam of Desaix, and keeping step to the furious roll of the boyish drum, swept down on the host of Austria. They drove the first line back on the second, the second back on the third, and there they died. Desaix fell at the first volley, but the line never faltered. And, as the smoke cleared away, the boy drummer was seen in front of the line, marching right on and still beating the furious charge. Over the dead and wounded, over the breast-works and ditches, over the cannon and rearguard he led the way to victory.

(3) The tree caught me about the chest, and, while I was yet struggling to make less of myself and get through, the river took the matter out of my hands, and bereaved me of my boat. The *Arethusa* swung round, broadside on, leaned over, ejected so much of me as still remained on board, and thus disengaged, whipped under the tree, righted, and went merrily away downstream.

(4) It was the most extraordinary looking gentleman he

had ever seen in his life. He had a very large nose, slightly brass-coloured ; his cheeks were very round and very red, and might have warranted a supposition that he had been blowing a refractory fire for the last eight-and-forty hours ; his eyes twinkled merrily through long, silky eyelashes, his moustaches curled twice round like a corkscrew on each side of his mouth, and his hair, of a curious mixed pepper-and-salt colour, descended far over his shoulders. He was about four feet six in height, and wore a conical, pointed cap of nearly the same altitude, decorated with a black feather some three feet long.

Having learnt to sum up a single paragraph, the next step is to do the same with each of several consecutive paragraphs and to do this in such a way that the several summaries put together make up an abstract of the whole. It is a good plan to practise on short stories which are divided into several paragraphs.

EXERCISE 44

Write down in short form the substance of each of the following stories. Make your notes short but complete enough to be used for writing out the story again in your own words.

THE WIND AND THE SUN

A dispute once arose between the Wind and the Sun, which was the stronger of the two, and they agreed to put the point upon this issue, that whichever was quicker in making a traveller take off his cloak should be accounted the more powerful.

The Wind began, and blew with all his might and main with a blast both cold and fierce ; but the stronger he blew the closer the traveller wrapped his cloak around him, and the tighter he grasped it with his hands.

Then broke out the Sun: with his welcome beams he dispersed the vapour and the cold; the traveler felt the genial warmth, and as the Sun shone brighter and brighter, he sat down, overcome with the heat, and cast his cloak on the ground.

Thus the Sun was declared the winner; and it has ever been deemed that persuasion is better than force; and that the sunshine of a kind and gentle manner will sooner lay open a man's heart than all the threatenings and force of blustering authority.

THE TRAVELLERS AND THE BEAR

Two friends were travelling on the same road together, when they met with a Bear.

The one, in great fear, without a thought of his companion, climbed up into a tree, and hid himself. The other, seeing that he had no chance, single-handed, against the Bear, had nothing left but to throw himself on the ground and feign to be dead; for he had heard that the Bear will never touch a dead body.

As he lay thus, the Bear came up to his head, muzzling and snuffing at his nose, and ears, and heart, but the man immovably held his breath, and the beast supposing him to be dead, walked away.

When the Bear was fairly out of sight, his companion came down out of the tree, and asked what it was that the Bear whispered to him—"for," says he, "I observed he put his mouth very close to your ear."

"Why," replies the other, "it was no great secret; he only bade me have a care how I kept company with those who, when they get into a difficulty, leave their friends in the lurch."

THE COUNTRY MAID AND HER MILK-CAN

A Country Maid was walking along with a can of Milk upon her head, when she fell into the following train of reflections.

"The money for which I shall sell this milk will enable

me to increase my stock of eggs to three hundred. These eggs, allowing for what may be addled, and what may be destroyed by vermin, will produce at least two hundred and fifty chickens. The chickens will be fit to carry to market just at the time when poultry is always dear; so that by the new-year I can't fail of having money enough to purchase a new gown.

“Green—let me consider—yes, green becomes my complexion best, and green it shall be. In this dress I will go to the fair, where all the young fellows will strive to have me for a partner; but no—I shall refuse every one of them, and with a disdainful toss turn from them.”

Transported with this idea, she could not forbear acting with her head the thought that thus passed in her mind; when—down came the can of milk! and all her imaginary happiness vanished in a moment.

THE CITY MOUSE AND COUNTRY MOUSE

A City Mouse being once entertained at the table of a Country Mouse, dined on humble acorns in a hole. Afterwards he prevailed upon the countryman by his entreaties to visit the city and enter a cellar that abounded with the choicest things.

Here, while they were enjoying remnants of various kinds, the door is thrown open, and in comes the Butler; the Mice, terrified at the noise, fly in different directions, and the City Mouse easily hides himself in his well-known hole; while the unfortunate Rustic, all trepidation in that strange house, and dreading death, runs to and fro along the walls.

When the Butler had taken what he wanted, and had shut the door, the City Mouse bade the Country Mouse to take courage. The latter, still in a state of perturbation, replied: “I hardly can take any food for fear. Do you think he will come?” “Why are you in such a fright?” said the City Mouse; “come, let us enjoy dainties which you may seek in vain in the country.”

The Country Mouse replied : " You, who don't know what it is to fear, will enjoy all these things ; but, free from care and at liberty, may acorns be my food ! "

" Tis better to live secure in poverty, than to be consumed by the cares attendant upon riches.

MERCURY AND THE WOODMAN

A Woodman was felling a tree on the bank of a river, and by chance let slip his axe into the water, when it immediately sunk to the bottom. Being thereupon in great distress, he sat down by the side of the stream and lamented his loss bitterly.

Now Mercury, whose river it was, taking compassion on him, appeared at the instant before him ; and hearing from him the cause of his sorrow, dived to the bottom of the river, and bringing up a golden axe, asked the Woodman if that were his.

Upon the man's denying it, Mercury dived a second time, and brought up one of silver. Again the man denied that it was his. So diving a third time, Mercury produced the identical axe which the man had lost. " That is mine ! " said the Woodman, delighted to have recovered his own, and so pleased was Mercury with the fellow's truth and honesty that he at once made him a present of the other two.

The man went to his companions, and having given them an account of what had happened to him, one of them determined to try whether he might not have similar good fortune. So repairing to the same place, as if for the purpose of cutting wood, he let slip his axe on purpose into the river, and then sat down on the bank, and made a great show of weeping.

Mercury appeared as before, and hearing from him that his tears were caused by the loss of his axe, dived once more into the stream ; and bringing up a golden axe, asked him if that was the axe he had lost.

" Aye, surely," said the man, eagerly ; and he was

about to grasp the treasure, when Mercury, to punish his impudence and lying, not only refused to give him that, but would not so much as restore him his own axe again.

Honesty is the best policy.

EXERCISE 45

Write down in the form of short notes the real substance of each of the following letters.

We are in receipt of your letter of the 17th inst. and beg to thank you for your prompt reply.

The goods in question were duly despatched from London on the 18th by the S.S. *Arabia*, packed in one case and consigned to your address. We were for the moment unable to supply you with the 15 rolls of linoleum named in your order, as the goods were out of stock; but this part of your order will be executed within the course of a fortnight.

Trusting that you will receive our consignment in due course and in good order,

We beg to remain,

Yours faithfully,

We beg to acknowledge receipt of your favour of the 13th inst. complaining (1) that goods in two small parcels were separately delivered to you at the same time, putting you to extra cost for carriage; (2) that one parcel was wrongly charged; (3) that the other parcel contained goods not ordered by you.

We are very sorry for the trouble and annoyance caused to you by the carelessness of our clerk and packer. Will you please return the parcel wrongly sent to you, the value of which we will place to your credit in addition to the cost of carriage both ways.

Your messenger either did not correctly explain to whom the first parcel was to be charged, or was misunderstood.

We have taken steps to change in accordance with your wishes.

Again apologising for our mistake,

We remain,

Faithfully yours,

DEAR SIR,

In reply to your letter of the 16th inst. in which you asked for particulars of my flat, 14 Sheridan Avenue, West Kensington, W.14, I should like to say that I think you would find it very convenient for your work in the Ministry of Munitions. It is barely five minutes' walk from Baron's Court Tube and Underground stations, and only four from West Kensington Metropolitan station. It is also on a main bus route. I have had it newly done up and the furniture is in absolutely perfect condition. There is a garden kept for the use of tenants of Sheridan Avenue and a public telephone at the gate.

With regard to the accommodation you will find the drawing-room and dining-room would please the most exacting taste, the best bedroom and spare room are furnished to afford sleeping facilities for two in each, the kitchen quarters are comfortable and well appointed, while the hall is exceptionally imposing and can be used as an extra room. My present tenants will be delighted to show you over on receipt of the enclosed "permit to view." The rent is three guineas a week.

The flat will be vacant on the 25th of June and you may take it by the month, quarter, half or whole year.

Yours very truly,

P. K. RATHBONE.

DEAR MADAM,

I beg to acknowledge receipt of your letter of yesterday and hasten to assure you of my sincere regret for my own share in the misunderstanding which has, unfortunately, arisen between us.

On Monday last we arranged that I should begin the

music lessons which I am to give to your daughter "on Tuesday." I meant next Tuesday, and I certainly ought to have said so more explicitly. At the same time I am sorry that you did not say "to-morrow," as there could then have been no misunderstanding.

I am sincerely sorry that your little daughter was kept indoors, waiting for me, on such a beautifully fine morning. Please present my apologies to *her*. I hope, all being well, to be at your house on Tuesday next at 11 A.M.

Faithfully yours,

JEAN WALKER.

CHAPTER V

HOME CORRESPONDENCE

§ 38. The Writing Cupboard. — No home is complete without a well-equipped writing cupboard. It ought to contain ink, pens, pencils, india-rubber, blotting paper, writing paper, foolscap, envelopes of various sizes, paper-fasteners, post cards, telegraph forms, writing pads, labels, string, and paper-knife ; and when any of these things are found astray they should be promptly restored to their places in the cupboard. Such a piece of furniture has much more to do with the happiness of the home than many articles usually thought to be indispensable. The cost of providing it and keeping it supplied need not be very great. If we were sure of finding writing materials always in the same spot many of us would be tempted to write more often for the fun of the thing. The fountain pen is also a great incentive to writing.

§ 39. The Post Card and its Use. — It is sometimes necessary to send a short message to a friend or business man which is not very confidential or private, and under these circumstances a post card is more economical than a letter ; but it ought not to be carelessly written

simply because it is more or less informal. We must attend carefully to (1) the address of the sender: (2) the art of compression of information or inquiry; (3) the address of the receiver.

(1) The address of the person writing the post card should be inserted at the top right-hand corner. It ought to be a complete postal address, but may be shortened as much as possible, occupying one line, not two as in a letter. The date can be placed in the bottom left-hand corner or may be left out altogether, because it is shown on the post-mark across the postage stamp. Note the capitals, abbreviations, and stops in the following addresses:

13, North End Rd., Lincoln.

“ The Gables,” Avenue Rd., Hull.

161a St. Mary’s Bldgs., Strand, W.C.2.

Rectory Cott., Hill Crest, Skipton.

(2) In writing a post card it is allowable to leave out parts of the sentences, provided always that the meaning is left perfectly clear and that the message is courteous in spite of its brevity. In the following message the words in brackets might be omitted:

(We) arrived (here) safely at 2.30. (The) journey (was) very pleasant and interesting, especially (from) Crewe to Carlisle. (My cousin) Edith met us with (the) dogcart (and we had) a lovely drive of four miles. (The) house stands high (and has a) beautiful garden full of fruit and flowers. (I expect we) shall have (a) splendid holiday. (We send) love to all.—JEAN.

The above might be re-written with a capital letter at the head of each shortened sentence. If the message is very short there is no necessity to cut it down in the above manner.

Mrs. Smith will be much obliged if Mr. Taylor will send a man as early as possible to replace a pane of glass in the kitchen window.

(3) The address on the front of the post card should be very carefully written and be sufficient for postal purposes.

EXERCISE 46

In what way is each of the following deficient? (Note the capitals, stops, and abbreviations).

George Jeffries Esq., Miss Alice M'Intyre ;
39 High Street. London, S.E.

J. G. Smith Esq., Messrs Wilton & Co.,
Market Square, 10, The Causeway
Northumberland Newcastle.

Mrs. James Woolmer ; Miss Janet Harrison,
Oxford Eastbourne

James Smith Esq., M.A., Dr John Robinson,
The Mount, 4 The Crescent,
Boston. Bradford.

Write post cards suitable for the following circumstances :

(1) To Mr. Salmon, the fishmonger, ordering two soles to be filleted and sent to a certain address before eleven o'clock on a certain morning.

(2) To Messrs. Waters, plumbers, asking them to send a man at once to attend to a leaking tap.

(3) To Mr. Robertson, the news-agent, asking him to deliver the local paper each morning as from a certain date and to send in the bill monthly.

(4) To Messrs. Sales, publishers, King Street, Covent Garden, London, W.C.2, ordering them to send a copy of "How to Make a Living," with the bill.

(5) To a friend making an appointment to meet him (or her) to go to the theatre.

EXERCISE 47

Seeing that the message on a post card can be read by any one, consider the propriety of using one in each of the following situations. When you think a post card appropriate, write the message. What would you do in each of the other cases?

(1) You have arrived safely at the place where you are to spend your holiday, and wish to let your mother know at once.

(2) You wish to ask a news-agent to deliver a certain daily paper each morning at your house.

(3) A friend is due to visit you at 4 P.M. to-morrow, but you would like him to come earlier.

(4) You have just arrived at home after a jolly holiday at your grandfather's farm, and wish to thank him very cordially.

(5) A dear friend has just lost his (or her) father by death, and you wish to express your sympathy and sorrow.

(6) You are away from home on business and are offered a certain price for goods. The price is £20 less than the sum you were instructed to ask. Your customer wishes to know quickly, or you may lose the chance of the order.

(7) You are away from home and the train on which you meant to travel back is wrecked.

(8) You need a supply of paper and envelopes from your wholesale stationer in a neighbouring town.

(9) You are suddenly prevented from keeping an appointment at an office in a distant part of your town.

(10) You are to travel from London to Edinburgh to-morrow and wish to have a seat reserved in the dining-car on the 2.20 train from King's Cross. (The proper official is the station-master.)

§ 40. **Telegrams.**—A telegram must contain the greatest amount of exact information in the fewest possible words. The name and address of the person to whom it is sent must be shortened as much as possible, as well as the message itself and the name of the sender.

EXAMPLE.—John Smith of 10 South Street, Leeds, wishes to telegraph on Monday morning to his father at 114 Crossway, Reading, to tell him that he is travelling home on Tuesday next and that he expects to arrive at Reading at 4.30 in the afternoon. His message will probably run as follows :

SMITH, 114. CROSSWAY, READING.

ARRIVE TO-MORROW, FOUR-THIRTY: JACK.

If his father is expecting him, but is not certain of the exact day, the last word might be omitted, but there would be no point in this, as twelve words are allowed as a minimum. The sender also writes his full name and address on the back of the telegraph form but he does not pay for this.

EXERCISE 48

Shorten the following sentences for telegraphic purposes :

(1) I arrived safely at 3.20 P.M. after a very pleasant journey. Aunt is very much better to-night.

(2) Please send at once by passenger train 12 copies of Joseph Conrad's new book, "The Rescue."

(3) John missed the train connection at Newark and he cannot arrive until ten o'clock to-night. Please tell his mother.

(4) Jane has taken seriously ill. Come at once and help me to nurse her as I am all alone.

(5) I cannot keep my appointment for 12.30. Please say if to-morrow at the same hour will be convenient to you.

(6) We hope to arrive at seven and shall require dinner before going on. Must leave again at 9.30 the same evening.

(7) We have had no letter from you to-day. Is anything wrong? Please wire reply.

(8) Mary reached home safely but had been very ill on the way. She is feeling somewhat better now.

(9) Please send me my keys which I left in the top right-hand drawer of the writing-table in the drawing-room.

(10) Mother is better but will not be able to travel home for at least a week.

(11) Tom is down with scarlet fever but the attack is very slight.

(12) We had a fire in the shop last night. No one was hurt but much damage was done. I am writing full particulars.

(13) Martin has won an £80 scholarship at Oxford.

(14) We have been offered £100 for the books from father's library. Shall we accept? Please wire reply because the offer only stands for 24 hours.

(15) There will shortly be a fall in the price of steel. Report says the fall will be about twenty per cent on present prices.

(16) You may expect us to-morrow evening, possibly about eight o'clock. Please tell mother.

(17) Send one hundred pounds at once to pay outstanding bills. Creditors are pressing.

(18) The meeting of shareholders is fixed for next Tuesday at ten o'clock. Say whether you can attend.

EXERCISE 49

Draw up the following telegrams:

HOME CORRESPONDENCE

| <i>Receiver.</i> | <i>Sender.</i> | <i>Message.</i> |
|--|---|---|
| (1) Mr. James Watt, "Woodlawn," Beach Avenue, Worthing. | His daughter Margaret. | I have passed the Matriculation examination with honours in English and Geography. |
| (2) Mrs. Wilson, 17 Oak Terrace, Shefield. | Her son John. | Jim and I landed at Liverpool this afternoon. We are coming on home by the 12 noon train to-morrow. |
| (3) Messrs. Jones & Wells, Outfitters, Northumberland Street, York. | James Willis, 13 Stone Street, Harwich. | Please send me at once a Burberry raincoat and a pair of angling boots, similar to those previously supplied. |
| (4) Mr. James Wing, 23 The Drive, Torquay. | A close friend named Henry Wood. | Hearty congratulations on your excellent appointment. I wish you the best of luck in your new work. |
| (5) Miss Jane Smith, "The Orchard," Cranford. | Her servant, Ellen Hussey. | Your spectacles cannot be found anywhere in house or garden. Shall I order a new pair at once? |
| (6) Master David Harrison, The Grammar School, Kettering. | His mother. | Glad to hear you have won the prize. I am sending you a hamper of good things by next train. |

Note that each of the following combinations would count as one word: 54912 (not more than five figures); 11½; 122nd; warehouse-man; mother-in-law; Newcastle-on-Tyne; St. Paul's; c. o.; a. s.; won't; shouldn't. Name and address of sender is not charged for, if written on back of form. The total charge includes delivery within the town postal limit, or within three miles of a Head Office; beyond that limit a certain charge per mile is made.

§ 41. **Writing Advertisements.**—This exercise is somewhat similar to the writing of telegrams, for advertisements are usually paid for according to the space they occupy. Members of a family circle are often called upon to send small advertisements to the papers and ought to be prepared to do the work carefully, wisely, and economically.

It is necessary, first of all, to look at the advertisements in the paper selected in order to find out into what form they are cast and the scale and method of charging for them. It may, for example, be necessary to confine the announcement to twenty words, for which two shillings are charged, with the addition of one penny for each extra word. Remember that it is better to pay a few extra pence than to spoil the clearness of the advertisement by too severe economy; and that if you are allowed twenty words for a fixed sum and your message is short, you may as well use the full number of words. Note also that if the advertisements are arranged in the alphabetical order of the first letters it is unwise to begin your announcement with the word "Wanted." It would be wiser to write:

A General Servant wanted; three in family; no young

children : light duties ; liberal outings : £30. Apply evening 5-7, "Hastings House," St. Leonards.

EXERCISE 50

Write out the following advertisements and reckon the probable cost of each :

(1) For a Junior Clerk in a shipping office. Good at figures and correspondence ; about 17 years of age. Must apply by letter to Manager, Eastern Shipping Co., The Wharf, Hull.

(2) For a post as Junior Clerk to suit your own requirements and qualifications.

(3) For a gardener to do three hours work daily except Saturdays and Sundays in a large fruit and vegetable garden.

(4) For selling a couch, 6 feet long, upholstered in tapestry, with first-class springs and three cushions, walnut legs, with castors. Almost new.

(5) For a cook in family of six, five of whom are at business all day ; two general servants kept. Wages £40 and allowance for dresses.

(6) For a dog lost two days ago ; a small black-and-tan terrier with two white fore-paws ; answers to the name of "Socks." No collar. A reward of £2 for safe return.

(7) For selling a pedigree Persian kitten ; mother a frequent prize-winner whose certified record will be shown. Price £3.

(8) For a house of six or seven rooms and large garden, within six miles of a large town and a few minutes from a railway station.

§ 42. Notes and Letters.—An ordinary home letter consists of (a) the sender's postal address ; (b) the salutation ; (c) the body ; (d) the conclusion.

(a) *The Address.*—This must be exact, and sufficient for obtaining a reply by post. If the letter cannot be

delivered the Post Office officials open it in order to find out where to return it. This opening of letters can be avoided by the sender writing his own name and address on the envelope in a smaller hand, with the word "From" before it. Or the sender's name and address may be written on the back of the envelope.

Note the use of capital letters, commas, and full-stops in the following typical addresses :

- (1) Home Office, Whitehall, London, S.W.
- (2) 24, North Road, Scarborough.
- (3) "Jesmond," Acacia Avenue, Erith, Kent.
- (4) 13, Wall Street, Berwick-upon-Tweed.
- (5) The Chesters, Alnwick, Northumberland.
- (6) 4, The Terrace, Dawlish, S. Devon.
- (7) Rowan Cottage, Lime Walk, Ashton-under-Lyne.

With regard to (3), if the house is numbered 15, how can this address be shortened ?

(b) *The Salutation*.—The exact wording of this part of the letter will depend upon the relationship between the sender and the receiver.

Consider the proper beginning for a letter to each of the following : father, mother, uncle, aunt, brother, sister, cousin Jane, grandfather, grandmother, a close friend, an acquaintance, a stranger (gentleman and lady).

Note the capital letters and full-stops in the following typical salutations :

My dear Mother,
Dear Mr. Jones,
Dear Sirs,
Sir,
Dear Miss White,

Dear Grandfather,
My dear Cousin Jack,
My very dear Friend,
Dear Madam,
Dear Mr. Editor,

(c) *The Body*.—The composition of the actual letter is subject to the ordinary rules of grammar and arrangement which we have been studying ; but the style and language will depend upon the degree of friendship or the nature of the relationship between the correspondents.

(d) *The Ending*.—The wording of this will also depend upon the degree of intimacy between the writer and the receiver. The following typical endings might be studied with a view to finding out by whom and for whom each would be used :

Yours sincerely (or Sincerely yours), Yours very sincerely, Yours truly, Yours very truly, Yours faithfully, Yours affectionately, Yours lovingly, Your sincere friend, Your affectionate son, Your loving daughter.

§ 43. The Substance of a Letter.—Letter-writing is usually very badly done, and yet there is no surer means of giving pleasure than to send a good letter to a friend or relative. The following are some of the marks of a welcome letter :

(1) It is well written and therefore easily read. It is little less than an insult to post a badly written letter, and the insult is increased when the writer begs to be excused for sending “a scrawl.”

(2) It is written in the way that the writer would speak when he (or she) is taking ordinary care to speak correctly.

(3) It begins by expressing interest in the doings of the receiver, and then—

(4) It tells the receiver all about the writer and his friends, making the friendly assumption that the former is really interested in the latter. If the writer gives this information he may hope to receive similar details of his friend’s doings. ,

(5) It conveys no bad news except what is absolutely necessary. By the time the receiver gets the letter matters may have improved, and allowance must be made for this possibility.

(6) If it is written in reply to a letter, it answers that letter, point by point.

(7) If it is addressed to a child extra pains are taken to make it interesting in style and contents without any babyishness or "writing down."

EXERCISE 51

1. It is just possible that your home correspondence has fallen into arrears. During the next few days write six letters to people whom you know will be very glad to hear from you. Make them real letters and post them. No instruction in a book of this kind could supply you with ideas and material for personal, intimate letters of this kind, but the above marks of a welcome letter might be kept in mind while you are writing.

2. Study the following letter, which is of a kind you may be called upon to write for yourself or a friend or relative :

25 Addison Rd.,
Leicester,
24th June, 1919.

Rev. A. S. Boyd, M.A.,
All Saints' Vicarage,
Theobald's Road.

DEAR SIR,

I am leaving school at the end of the present month, and intend to apply for a situation as junior clerk, as soon as a vacancy occurs in a suitable office in the town.

My father tells me that testimonials or references will be required, and wishes me to say that he will be greatly

obliged if you can see your way to help me in this matter. If it is not your wish to give me a written testimonial, may I ask whether you will kindly permit me to use your name as a reference?

With apologies for troubling you, and thanking you in anticipation.

I beg to remain,

Yours faithfully,

WILLIAM ELDER.

3. Study the following composition and apply to it the tests of a welcome letter. It was written by a girl to her lover on the Western Front during the Great War.

MY DEAREST JACK,

I am ashamed to think that I have allowed twenty-four hours to go by without writing a letter to you; but you must please forgive me.

If you had ever been a nursery governess you would not need to be told that the first day in a new post is almost, if not quite, the most strenuous time in her life.

First, there is the queer, distracted lost feeling one has on entering a strange house, especially an old-fashioned one, where rooms and corridors open up before one in most unexpected places. Then the lady of the house is enough to take the stuffing out of you (forgive the un-governess-like expression—I forgot myself) and you have to smile and smile till your mouth aches, agree with all her views on the training of children, and try to remember some, if not all, of her instructions on bathing, practising walks and what not.

Then there are the children, shy but friendly, wanting to show you in the first five minutes every toy they possess, confiding every secret and introducing every pet. They appear to be very proud of two small tombstones cut in marble which are erected in the garden to the memory of

“Jack,” a cat aged sixteen years, and “Peter,” a rabbit of uncertain age.

All these things make the first day a whirl of giddy excitement, and last night I didn’t know whether I was on my head or my heels—both ends ached.

Is that apology enough? It has covered quite a lot of paper anyhow. That reminds me—you say I am to tell you *everything*, that you are interested in the smallest details of my life. My dear boy, do you forget that there is a War on, that there are such things as U-boats which cause a shortage of paper! *I will tell you what is worth telling and no more*—with this one concession, I promise a truthful answer to any questions you may be pleased to ask.

That is quite enough about me for one letter and my thoughts turn into their natural course, YOU. Although I have been seeing and doing so many new things, you are in my thoughts all the time, like an under-current: in the train I thought “He rides in a motor-lorry over shell-torn roads.” When I lay in my bed last night, I thought of you in that dreadful barn with the rain streaming in through the hole in the roof. Oh dear! Shan’t I be glad when it is all over.

Ever your own

EDITH.

The historian John R. Green once wrote to a friend:

“Your correspondence is such a genuine mixture of love, chit-chat, riding, Homer, dancing, and geology that it has all the pleasurable effect on me that Johnson’s Dictionary had on the old lady who said ‘it was the most charming reading in the world; indeed, its only drawback was a certain want of connection!’”

EXERCISE 52

Study the letters printed on pp. 143, 147, and 184.

They were, of course, written by people who were gifted with literary powers which few possess, and we cannot hope to imitate them; nor should we definitely try to do so. But we can draw inspiration from them, and a careful study of them will have an unconscious effect

CHAPTER VI

REPRODUCTION OF A SHORT STORY

§ 44. **Raised Commas.**—The reproduction of a short story is a good exercise in the use of the written language ; but before beginning the exercise it is necessary to consider the use of what are known as quotation marks (or “ quotes,” as the printer speaks of them) or raised commas. Consider the sentences :

- (1) I said, “ I think that the boy can do the work.”
- (2) I said that I thought the boy could do the work.

In the first sentence the actual words which I used are reported directly ; in the second the same general meaning is conveyed, but the exact words of the speaker are not reported. When the actual words are given, they are enclosed between two pairs of raised commas, the former being inverted. Study the following further examples :

“ I think you are very brave,” said the soldier.
“ I think,” said the soldier, “ that you are very brave.”

In the second example the quotation is broken by the insertion of the words “ said the soldier.” Note the arrangement of the commas.

These quotation marks are in many cases not really

necessary to make the meaning clear; but it is the custom to use them, and their proper use must be observed.

EXERCISE 53

Insert the necessary quotation marks in the following sentences :

It is true he said that I was on the platform at the time.

Have you ever driven a car asked the instructor.

Will you have some wine asked the Mad Hatter.

Alice replied I don't see any.

How can you tell she retorted that the colour was blue.

Pardon, O king cried the little mouse forgive me this time and I shall never forget your kindness.

Friend Reynard replied the cock I am truly overjoyed to hear such good news.

Oh indeed said the fox hastily then I must say good-bye.

Oh do give me a little more time begged the hound.

Quotation marks are often used in descriptive composition to denote a word or phrase which has been previously used by some one and is now repeated. Study the following :

I remember very well my first "composition." For days I had tried to think of a "subject." I had importuned father, mother, and friends. "Winter," "Spring," "The Pen is Mightier than the Sword," "The Pleasures of Farm Life," "Shakespeare"—all had equal terrors. I was tired of hearing talk of what she called her "temperament."

§ 45. Story Outlines.—The reproduction of a short story must not consist of an effort to recall the exact language in which it was heard or read, but to set down, in the most effective way, the facts of the story in the writer's own words. The exercise can be made of greater

value when an outline is used as provided in the following exercise.

EXERCISE 54

Tell the story from the outline given, using your own words and expanding the facts according to your own fancy.

THE COCK AND THE FOX.—Wise old cock on tree branch. Enter fox. All animals should be friends: come down and let us embrace quickly. Cock overjoyed to hear it, especially from fox; and here come two hounds, *very quickly*, evidently wishing to join in embraces: as soon as they arrive, will come down. Fox thought would not wait; after all, the celebration of peace could be put off. Exit fox to sound of cock's laughter.

THE CROW THAT WOULD BE AN EAGLE.—Ambitious crow sees eagle carrying off a sheep. Flew round flock and picked out the fattest: pounced upon it to carry it off. Heavier than expected and fleece very much tangled. Could neither raise the sheep nor get his claws out of fleece. Shepherd caught him and put him into a cage.

THE LION AND THE MOUSE.—Lion asleep. Mouse ran over him and roused him. Lion caught mouse and was going to devour him. Asked pardon; would not offend again: if set free would do a good turn to lion some day. Lion much amused but let him go.

Later, lion caught in a net. Mouse came by. Set to work at knots and nibbled two which held the whole net together. Finished before hunters came to carry lion away.

THE HOUND AND HER FRIEND.—Homeless hound with puppies: begged for lodging in friend's kennel, and not in vain. Friend wished to return. Hound begged for longer time; her little ones still very weak. Friend agreed to

wait a little longer. Came back and mother hound showed her teeth. Ready to go *if turned out*. Young ones now big and strong.

THE HARE AND THE TORTOISE.—Hare mocks at tortoise because of slowness. Latter challenges hare to a race, the fox to be umpire. Hare accepts. Start made. Hare leads so much that takes a nap—but too long. Awakes and calls out for tortoise, who answers from winning post.

THE FOX AND THE GRAPES.—Day, very hot. Fox looks for something to drink. Sees grapes on vine overhanging wall. Tries to reach them: much too high. Tries again and yet again. No success. Turns away saying grapes must be sour.

THE PRINCE AND THE SPIDER.—A defeated prince hides in cave within wood. Spider weaves web across opening. Next morning two pursuers pass mouth of cave. Perhaps inside cave? No: see spider's broad web. Pass on. Prince comes out and escapes to his friends.

THE ARTIST'S CATS.—Artist kept cat and kitten in barn. Friend called one day. Found two holes, one large and other small, in bottom of barn door. Asked use of them—to let cats pass out and in. Why *two* holes? How could big cat get through small hole? But couldn't small cat go through big hole? Artist had never thought of that!

The stories in Exercise 63, p. 119, can be used for further practice of a similar kind.

This exercise is very useful in preparing the student for writing interesting and amusing letters. We all like to get a letter which includes a good story, told in good style. This does not mean that the tale should be drawn out to weariness, but that some effort should be made to tell it in such a way that the "point" of it is brought out in a clear and unmistakable manner.

Most story-tellers fail because they are too hurried in narration. This is due to nervousness when the story is told by word of mouth, but there is no excuse for shyness when we are *writing* a story ; and any one who has practised writing good stories has prepared himself in the best possible way for telling them effectively in company, refusing to be hurried even by the obvious impatience of some of his hearers.

CHAPTER VII

THE THEME OR ESSAY

§ 46. The Complete Essayist.—Most people think that “English Composition” consists in writing themes or essays on given subjects, and having tried the exercise with little success and less enjoyment, are inclined to dismiss the whole subject with more or less impatience. This book tries to show that composition is a much wider and more interesting subject than mere theme writing, and we have done a great deal of interesting “composition” work before reaching the essay.

The student must not be discouraged by ill-success in essay-writing. The exercise is really very difficult, and the essayists are among the most accomplished of our writers. For a score of men who can write a passable novel, one can write a readable essay. If professional writers, with a natural gift for composition, feel this difficulty, the ordinary student, who does not pretend to be “literary,” ought not to despair.

At the same time he ought not to neglect the exercise, and for the following reasons :

- (1) Essay-writing on a given definite subject encourages us to collect a great deal of useful information from books, and other sources. The

work has had a real training value before the pen is set to paper.

- (2) The planning of the essay provides an excellent exercise in the ordering of thought, for a well-written essay must follow a definite plan of arrangement.
- (3) Writing on certain subjects affords good training in the formation of personal opinions, and therefore helps to develop character. There is no better test of the soundness of our opinions than writing them down "in good set terms."

The choice of a subject will depend largely upon the writer's personal tastes, though it is well that he should be occasionally obliged to express himself about matters on which he ought to have an opinion if he is to become a useful citizen. Let the student write down the names of three or four subjects of which he has more or less intimate knowledge gathered by himself without conscious effort, because these subjects *interest* him. These are the matters on which the first essays should be written, because the student knows so much about them that he will be able to fix his mind on the form and language of his essay, and because his love of the subject will be shown in the style of his theme; and a good essay must show some emotion, it must be the expression of personality.

EXERCISE 55

Choose a subject which interests you from the following:

Intensive Poultry Culture: An Allotment: Dancing: Football: Cricket: Motoring: Cycling: A Flower or Vegetable Garden: Boating: A Coal Mine: A School

Football Club: Swimming: Birds in Winter: Luck: The Use of Sunday: The Best Kind of Summer Holiday: Emigration: The Best Occupation: The Best Form of Recreation: Fences on a Farm: City Life *versus* Country Life: Weather Forecasts: Advantages of the Study of History: The Uses of Flowers: Honey: Books: House Furniture: The Benefits of Play: The Heating of Houses: Travel: Ventilation: Market Day: Thinking Power in Animals: The Work of a Miner: Famous Women in History: "A little learning is a dangerous thing": The Work of a Farmer: Bee-keeping: Submarines: The Spider: The Future of Aviation: The Qualities of a Good Business Man: The Employment of Disabled Soldiers: The Uses of Advertisement: The Uses and Abuses of Science: Women in Business: The Marks of a Gentleman: An Ideal Friend: The Ideal House: School Games: Methods of Warming a House: Wild Flowers: Your Favourite Book: Christmas Presents: The Modern Girl: Votes for Women: The Value of Tact: The Object of Education: A Shakespeare Play: Naval Warfare of the Present Day: Your Favourite Musician: If not Yourself, who would you like to be? Management of a Horse.

§ 47. **The Making of an Essay.**—Having selected the subject, the student should proceed to work on the following lines:

(1) *Preparation*.—Gather from all possible sources as much information, facts, figures, etc., as can be obtained. Make rough notes of details which might be forgotten.

(2) *Arrangement*.—Decide upon the plan of the essay, arranging under definite headings. Rearrange the rough notes under these headings.

(3) *Rough Copy*.—Write out the essay in pencil under these headings, with wide spaces between the lines to allow for copious corrections and improvements. Read over, very critically, what has been written, and

correct freely. Ask yourself: Have I begun several sentences in the same way? Are any of the sentences long and involved? Are any of them obscure or double in meaning? Is the spelling correct? Are all the proper stops and capitals inserted?

(4) *Fair Copy*.—Write out the essay in ink, with careful attention to division into paragraphs, punctuation, and capital letters.

With regard to the substance of the essay, it cannot be emphasised too strongly that it is impossible to excel in essay-writing unless the student has read, studied, and tried to imitate some of the best essays in the language. The would-be essayist must read widely and must ponder deeply methods of presentation, language, style and feeling. When all this has been done, it is unlikely that another Bacon, Addison, Charles Lamb, Hazlitt, or R. L. Stevenson will be produced; but the student will be able to feel that he has done his best to attain to perfection in a supremely difficult art. Moreover, the effort expended in the task will have served to train the student in ways which are beneficial to his intellectual growth.

He must also observe carefully, not only things and events, but people and personal character. A good observer can write an essay on a subject which may appear at first sight to be trivial enough, say a window or a door, or door-knockers, or weather-vanes. The unobservant person is like Wordsworth's Peter Bell:

A primrose by the river's brim,
A yellow primrose 'twas to him;
'Twas this and nothing more.

The complete essayist must also be a good listener and an orderly thinker. • Many students have trained

themselves in the proper arrangement of ideas and facts by listening carefully to good speakers and preachers and trying to arrange the speech or sermon under headings or sub-headings. Analysis of thought of this kind is difficult at first, but the exercise becomes easier with practice and usually proves very interesting and stimulating. At the same time it is well to avoid the vice of formality. Some of the most readable and charming essays ever written cannot be arranged in this formal way.

Early in his career as an essayist the student should decide upon the type of essay which makes most appeal to him. He may be good at description. Then let him choose subjects which can be treated in this way. He may prefer narrative. Then let him cast his writing into the form of a story. Conversation may please him best. Some of the best essays ever written have been more or less conversational, and the dialogue given on p. 52 of this book is really an essay of a kind. There is no better method of dealing with an argumentative subject than inventing two characters and making them argue the matter out. The student might, for example, choose the subject "*Town Life versus Country Life*," and make the essay an argumentative conversation between *Townsman* and *Countryman*. Other students with a turn for speech-making can deal most readily with a subject if they write out an address or oration using the First Person and imagining that they are arguing the matter before a critical audience. This form of composition suggests a subject for our next chapter.

It is obvious that the good essayist must read widely, not only those books which will show him how to write, but also those which will tell him what to say. He must read for information. His book-shelf is not com-

plete without a handy encyclopaedia containing good illustrated articles on all kinds of subjects. He will also find interesting material in the three series of small up-to-date volumes known as the *Cambridge Manuals* (Cambridge University Press, Fetter Lane, London, E.C.); *The People's Books* (T. Nelson & Sons, Ltd., 35 Paternoster Row, London, E.C.); and the *Home University Library* (Williams & Norgate, Henrietta St., Covent Garden, London, W.C.). It is a good plan to form a habit of buying one of these inexpensive books each week. Another useful information series is known as *Readable Books on Nature Knowledge* (Macmillan & Co., St. Martin's St., London, W.C.).

EXERCISE 56

(1) Write and despatch a post card to each of the publishers named above, asking for a list of the series mentioned. On receipt of these lists mark the titles of the books which interest you most deeply and reckon up the cost of purchasing the lot. Compare the results of making this purchase with those of spending an equal amount of money on cigarettes.

(2) Make inquiries at the public library for the "reference department." Ask to see a good encyclopaedia and look up an article on some subject or person of interest to you. Make notes as you read, and use them later to provide material for a theme or essay.

(3) Under what headings would you deal with each of the following subjects :

Methods of Lighting : Books : A Library : The Horse : War : Strikes : Present-day Transport : Coal : Liquid Fuel : Garden Cities : Book-cases : A Camera : Bread : The Sun : Stars : Shakespeare : The Theatre.

CHAPTER VIII

ORAL COMPOSITION AND DEBATE

ENGLISH Composition is not merely a matter of written exercises. We cannot converse without "composing," and most of the rules and hints we have been considering hold good for speaking as well as for writing. Yet there is a difference between conversation and written composition, as we shall see.

§ 48. **Familiar Talk.**—Few of us show sufficient respect for our mother-tongue in the conversation of every-day life; yet it is quite possible to speak correctly and in a pleasing manner without becoming formal or stilted or affected or bookish. The whole matter requires careful observation, study, and training, as well as constant imitation of good models.

The first necessity is clear, quiet, crisp speaking, and this is largely a matter of voice-training and careful self-discipline. Take a few days to observe the ordinary speech of a few people with whom you are in daily contact. You will find that a clear, distinct speaker is a rarity, because few people have trained themselves to breathe properly, so that nose and throat are too often clogged with phlegm. So they speak thickly, they run syllables and words together, and they are unable to

inflect or change the voice so as to convey delicate shades of meaning. Careful attention to proper breathing is the first requisite for agreeable speaking.

You will also notice that very few people speak crisply, or, in other words, that they fail to separate their words from each other. This fault is partly due to carelessness and selfishness, partly to a disinclination to listen to their own voices, and a desire to come quickly to an end of what they have to say. It is possible to avoid these faults by a little careful attention. The effort is well worth while. Try to cultivate what one writer calls "the voice which holds out to us the meaning of what is said as one holds out fruit to a child." But, before all else, be quiet, restrained, and natural. Form a habit of speaking clearly, crisply, and pleasantly, so that after a time you will do it without conscious effort.

Certain things are permissible in familiar talk which are not allowed in written composition. We may occasionally run two words together and use *that's*, *you've*, *he'll*, *isn't*, *you'll*, *he's*, *it's*, *what's*, *don't*, *shan't*, *hasn't*, *can't*, *won't*, *who's*. These abbreviations ought to be avoided in written composition unless the writer is reporting conversation.

We may also use much shorter sentences and many more interjections and interjectory phrases in spoken than in written composition. We are further allowed to use a certain number of vivid homely phrases which enliven conversation without debasing it.

EXERCISE 57

Put each of the following phrases into a conversational sentence :

Five shillings to the good : by hook or by crook : the long and the short of it : as broad as it is long : six of one and half a dozen of the other : born with a silver spoon in his mouth : on tenter hooks : penny wise and pound foolish : spoiling the ship for a ha'porth of tar : tit for tat : all at sea : beside the mark : a chip of the old block : a man of straw : a storm in a tea-cup : tough and go : through thick and thin : worth his salt : the cold shoulder : show the white feather : have a hand in : turn the tables : take him down a peg : peg away : make a cat's-paw of : knuckle under : nince matters : break the ice : set one's teeth on edge : pay the piper : get wind of.

In familiar talk among intimate friends a little "slang" is permissible, but it ought to be kept under due restraint. This is a matter on which no writer can lay down a rule. It must be left to the good taste of the speaker, who does not need to be told that slang, or even freedom of speech, is "bad form" in conversation with strangers and mere acquaintances, and especially with those whose age, attainments, or rank are higher than our own. The study of slang is an interesting occupation, and it must be remembered that in some instances it is difficult to draw the line between slang and standard speech. It is, however, never difficult to draw the line between slang and vulgarity.

EXERCISE 58

Study a few conversational pages in a standard novel *known to you*. Remember that the better the author the more carefully he strives to show the character and attainments of the speakers by their conversation. Do not take as a model the style of conversation of an uneducated man or woman. Remember also that very

few writers report *real* conversations. It would be impossible for them to do so and at the same time to convey any meaning to their readers.

English people are very bad conversationalists. It would do most of us a great deal of good if we were forced to listen at frequent intervals to a phonographic record of our conversation among our familiar friends. Such an experience would most surely prompt us to a determined effort to root out some of our conversational faults. We might usefully consider at this point some of the most common errors in familiar talk.

(1) Words are often clipped of their final syllables and run together in a meaningless jumble. It is foolish and affected to dwell upon each syllable in a common expression, but a sound like "Bringereer" is a poor rendering of "Bring her here," or "Wotyermeen" for "What do you mean?" or "Morg" for "Good-morning," or "Letchuno" for "I'll let you know," or "It's-getn-leytcherno" for "It's getting late, you know."

EXERCISE 59

Try to speak the following rather quickly without being either too precise or too slovenly :

What do you think about that? Why didn't you let me know at once? Go away and ask for it. Come and talk to me to-morrow night. What do you mean by that? I'll let you know in a few days. Try to count twenty in ten seconds. Come to see me on Tuesday. What can I do for you? I want to go to Cricklewood. Please, will you tell me the time? Will you kindly pass my book? We've often heard that it's all his own fault. He is the best player of the lot. She says that I must not speak to you at all. Will you come and play with me? You are

wanted at the telephone. Mr. Smith would like to know whether you can see him for a few minutes. Will you please come this way? I must leave next Tuesday. The train starts at ten o'clock. Well, what do you think about it all? I can't do that at all.

Note that each of the above sentences can be used to convey various meanings according to the word which is stressed or emphasised in speaking; e.g.:

What do you think about *that*?
 What do *you* think about *that*?
 What do you *think* about *that*?
 What do you think about *that*?

Deal similarly with each sentence.

(2) Listen carefully to the ordinary talk of people about you. Notice how very few people can speak more than a few words without using such unnecessary expressions as "you see," "you know," "and all that," "and so," "and—er." Consider your own practice in this respect and cut out all such expressions with the utmost severity. Learn to speak simply and to the point.

(3) The use of involved sentences is another common fault of conversation. They are much used, not only by uneducated people who have not been trained to think or express themselves clearly, but also by many people who ought to know better, and in their case this bad habit is the result of nervousness. In order to learn what to avoid study a few pages of Charles Dickens's *Nicholas Nickleby*, choosing those parts of the novel in which Mrs. Nickleby appears.

§ 49. Question and Answer.—The ability to put sensible questions and return similar answers is a good

test of our conversational powers. This is not an easy matter, and most people break down under the trial.

In framing a question we either use one of the "query words," *how*, *when*, *where*, *why*, *what*, *whatever*, *whom*, *whose*, etc. ; or we turn a sentence round, thus the statement *I shall go* becomes the question *Shall I go?* ; though we may at times combine the two methods and ask *Where shall I go?*

Do not use *What . . . for?* unless the answer must also contain the word *for* expressed or understood :

Q. What did he ask for ? *A.* (For) his pencil.

Q. Whom did he play for ? *A.* His cousin.

This form of question is very rarely needed. Use *Why* instead of *What . . . for?* e.g. :

Q. Why did he go away ? *A.* Because he was tired of playing.

Whom? is used in place of an object. Consider :

I saw my mother.

Whom did I see ?

The question "To whom does this book belong ?" is correct, but rather formal and bookish. Say "Who owns this book ?" or "Whose book is this ?"

Use "Shall I . . . ?" and "Shall we . . . ?" but "Will you . . . ?" "Will he . . . ?" "Will she . . . ?" e.g. :

Shall we know one another ?

Will he know me ?

The query word *Whatever* is emphatic and partly interjectional. Compare :

Q. What has he done ? *A.* Six sums and a composition exercise.

Q. Whatever has he done? *A.* Broken the scullery window.

Do not use *whose* as a query word unless it is followed immediately by a noun; *e.g.*:

Whose pen shall I use? Whose hat is this?
Whose house was burnt down?

Remember that *can* means *is able to*, while *may* usually means *is allowed to*, so that

Can he go? means—Is he able to go?
May he go? means—Is he allowed to go?

A would-be guide to correct English once said, “A preposition is a bad thing to end a sentence *with*.” Recast this sentence. In the following questions, however, the preposition must come at the end because it is really part of the verb:

Where have we got to?
How can this be accounted for?

Avoid the use of *ought* in questions. Instead of “Ought I to go?” or “When ought I to go?” ask simply “Shall I go?” and “When shall I go?” with a suitable intonation of the voice.

EXERCISE 60

Frame questions beginning with the following words:

- (1) Have you ever . . . (2) How does it happen . . .
- (3) What is the use . . . (4) Why do horses . . . (5) What is the word which . . . (6) Why is the water in a river . . . (7) Which school subject . . . (8) Whom did you see . . . (9) Has he ever . . . (10) What is the plan . . .

How would you ask leave:

(1) To go home. (2) To take a half-holiday to-morrow. (3) To go with your mother to a concert. (4) To take an orange from a basket. (5) For your brother and yourself to enter my room.

Frame questions to which the following sentences might be answers :

(1) You must not go until you have finished your work. (2) I think you can do the work if you try very hard. (3) I came to see you. (4) I met two tramps and a shepherd. (5) It is my book. (6) Your father. (7) The moon. (8) No. (9) Yes.

We rarely hear a definite, pleasant "Yes" or "No" in answer to a question. Either word is usually accompanied by some qualifying phrase or extension, which is not required. This is because most people think a plain "Yes" or "No" to be somewhat abrupt, but a great deal depends upon the intonation of the voice. In some cases, however, the questioner expects a little more than the plain affirmative or negative, and this is shown either by the form of his question or the tone of his voice. Consider the following examples :

"John," said the teacher, "have you brought your book?" "Yes, sir."

"Did you ride to the station?" "No, I walked this morning." (A plain "No" would, in this case, be a little discourteous.)

"Will you take a glass of wine?" "No, thank you."

"Come and play pitch-and-toss?" "No, I will not."

"Do you like the story?" "Yes, very much."

"Have you read a story called *The White Company*?" "Yes, I read it during my Christmas holiday."

"Have you seen my kitten?" "No."

"Will you come to dinner on Thursday?" "Yes, thank you, I shall be delighted."

EXERCISE 61

Write an answer, containing *Yes* or *No*, to each of the following questions :

- (1) "Did you see the man leave the house?" (2) "Did you break the plate?" (Give two answers, one negative, the other affirmative.) (3) "Will you take a little more pudding?" (4) Can you walk a mile in ten minutes?" (5) "Will you please pass my book?" (6) "Can you read French quickly?" (7) "Do you sing?" (8) "Will you sing?" (9) "Can't you leave your work for an hour or so?" (10) "Will you put a shilling on this horse?" (11) "Have you ever seen the sea-serpent?" (12) Can you spell well?"

In answering questions, avoid wandering; be exact and definite without being curt or boorish. Keep to the point of the question, and if it is a long one answer each section of it in the same order.

EXERCISE 62

Give careful answers to the following questions. There is no necessity to make each answer a single sentence. Answer as fully as you can.

Do you believe in those tales of the Spaniards that the Sirens and Tritons were heard singing in the Western Seas?

Have you ever seen the ants carrying things four times as big as themselves?

How long will it take us to get to the station?

Will you have some wine?

What kind of lunch do you like?

If some one left you one hundred pounds, what would you do with it?

By-the-bye, what became of your brother?

How old are you? Where do you live? Are you attending school? How long have you been at school? What do you intend to do after leaving school? How many are there in your family? How do you know I am an athlete?

Did you say psalm or salmon?

How are you? How are you getting on? When did you see your brother? What did you do in the Great War?

Do you approve of Conscription? What are your reasons?

Under what circumstances do you think war justifiable?

What is your favourite book? Who is your favourite hero (or heroine) in fiction?

Shall I put these Sweet Williams in the border?

Study a few conversational pages in a standard novel, with particular attention to questions and answers. One of the best conversational books is Lewis Carroll's *Alice in Wonderland*. It is a young child's book, but many of the forms of question and answer might be used as models.

§ 50. Oral Narration.—The good story-teller is an acquisition to any company and a continual source of joy and solace to himself. He is much more rare than he ought to be, and the power of telling a good story well is worth cultivating by every one.

The narrator must forget himself. Nervous self-consciousness ruins the best story that ever was told.

He must speak simply and concisely.

If he is telling a good joke he must do it seriously. Many a good story is spoilt by the speaker laughing before the "point" of the joke has been reached.

There must be no digressions or unnecessary "padding."

A good story should be short, and details must be admitted only if they lead up to the point.

EXERCISE 63

Read one of the following stories and then tell it from memory. Give each story an appropriate title :

(1) A certain man was setting out on a journey, when, seeing his dog standing at the door, he cried out to him, "What are you gaping about? Get ready to come with me." The dog, wagging his tail, said, "I am all right, master; it is you who must pack up."

(2) Once upon a time the dolphins and the whales went to war with one another. When a great battle was at its height, the sprat stepped in and tried to separate them. Thereupon one of the dolphins called out, "Let us alone, friend. We would rather perish in the contest than be reconciled by you."

(3) The boarders were seated at the Christmas dinner. "Ah," sighed one, in a sentimental tone, "if we could only have one of those turkeys which we used to raise on the farm when I was a boy!" "Cheer up," said his neighbour, "perhaps this is one of them. You never can tell."

(4) Two men were walking round a picture gallery. "I do not admire small pictures," said one. "You are an art critic?" asked the other. "Not I," was the reply, "I am a picture framer."

(5) "Tommy," said his mother on Christmas Day, "Do stop eating now. How can you possibly eat so much?" "I don't know, mother dear," said Tommy with a jolly smile, "I think it must be just good luck."

(6) The light in the coffee room was very bad and a guest asked the waiter whether it could not be made better. "It can not, sorr," said the Irish waiter. "Is it always like this?" asked the visitor. "No, sorr, it is not," was the reply. "It is often worrse."

(7) "Father, I have spilt the butter. What shall I do?"

"Rub it briskly with a woollen fabric."

"Why?"

"Because friction generates caloric which volatilises the oleaginous particles of the stearine matter."

(8) Sydney Smith was feeling "run down" and went to his doctor to ask for advice. "I earnestly recommend you," said the medical man, "to take a walk on an empty stomach." "Whose?" asked the patient.

(9) Charles Lamb worked at the India House, and one morning was greeted by his superior with the reproach, "You always come late to the office." "Yes," said Lamb, "but see how early I leave."

(10) One day a celebrated man-of-letters met in a narrow passage a man who hated him because of his wit. "I'll not make way to let a fool pass," said the man, who had no sense of humour. "But I will," replied the other, as he straightened himself against the wall.

(11) A little girl was softly stroking the shell of a tortoise in her father's garden. "Why do you do that?" asked Sydney Smith. "Oh, because the tortoise likes it," was the reply. "As well stroke the dome of St. Paul's," said the witty clergyman, "to please the Dean and Chapter."

(12) One day a man, who knew that he was not handsome, went to the photographer's. He was received with the greatest politeness and assured that he should have justice done to him. "Justice!" exclaimed the subject. "I don't want justice; I want mercy."

(13) A certain doctor was much given to using the phrase "of course." One of his patients had a dog which was a great pet of the family in general and which happened to fall ill. The doctor in telling the story of the dog's illness to some friends put the matter in the following terms: "Of course, the children thought no end of the dog, and having an idea, of course, that I can cure everything, they sent for me and, of course, I went as soon as I could, and, of course, the dog died before I'd been there

ten minutes." "Of course," was the chorus of the interested listeners.

(14) A young lady was wandering aimlessly round the stores, and happened to drift into the department where they sell blankets. Roll after roll was spread out before her, but she listlessly asked for more. "Oh, well," she said at last, as she rose to go, "I really don't want to buy any; I was merely looking for a friend." "Pray wait a moment, madam," said the assistant gently, "there is still one more blanket on the shelf, and perhaps your friend is in that."

(15) The laws of Italy make it difficult for even the most wealthy people of other lands to get possession of pictures by the old masters. An American collector bought an "old master" at a very high price and got over the export difficulty by having a seascape lightly painted over it. On reaching home, he sent it to his picture-dealer to have the seascape removed, and after some months he wrote to ask how the process was getting on. He received the reply, "We have removed the seascape and we have removed the old master, and what do you wish us to do with 'The Coronation of William IV.'?"

§ 51. Oral Description.—It is well worth while taking the greatest pains to train oneself in giving a simple, clear, and pleasing description of a "thing seen." Most people who are popular at home or among their friends can describe something they have seen in such a manner that it is a pleasure to listen to them; and in the home circle their return from an outing or even from the ordinary day's work is eagerly anticipated. How is it done?

(1) By the narrator assuming that the listeners are really interested, and knowing this, taking pains to make the verbal picture as clear as possible. At the same time the detail must not be over-

done. The vivid narrator must not become a bore.

- (2) By careful attention to the wording of the description, and especially the avoidance of continual repetition of such phrases as "and " "I said," "She says," "and then," "you know," "and that sort of thing."
- (3) By knowing when to begin and when to stop.
- (4) By careful and continuous secret practice. As soon as description becomes formal it loses all charm.
- (5) By being homely and familiar without being vulgar.
- (6) By selecting pleasant topics and avoiding what is gruesome.

Training of this kind can only be self-imparted ; but a friend who is a good listener is very useful. During the day make a point of watching for interesting or amusing things—in the street, tram, or omnibus, at work, or at play. Make careful observations and store up the incidents for the home circle in the evening. Take pains to describe well what you have seen. It is wonderful what new zest and interest is added to life by this practice of watching for the good things with a view to describing them to those whom we love and who love us.

It is a good plan to compose in the home circle a composite make-believe story, each person contributing a sentence to carry on the yarn. Here is the beginning of such a descriptive story :

A. Last night I was standing at the gate when I saw something move quickly across the road.

B. I thought it was a rat, and I picked up a stone to throw at it.

C. It ran into the hedge and disappeared, just as the stone left my hand.

D. The stone flew over the hedge and suddenly there was a crash of glass. . . .

E. . . . (or, if necessary, *A* begins again).

EXERCISE 64

Use the following as beginnings of composite stories :

(1) At nine o'clock this morning, John went out into the street. (2) Last week we had a picnic in the woods. (3) When Christmas comes we will have a party. (4) In the train to-day I heard the following conversation. (5) This afternoon the head of the firm called me into his room.

Tell what happened under the following circumstances :

(1) A glass of water was upset over the table-cloth during dinner. (2) A pane of glass was broken while you were playing at tennis. (3) Your brother had a fall from his bicycle. (4) A man was knocked down by a taxi. (5) A splash of ink appeared on a newly papered wall.

Look out of the window for three minutes. Tell some one what you have seen during that period.

Describe yesterday's weather.

Tell what you did in each of the following situations :

(1) You went into the kitchen and found that a towel hanging before the fire was well alight. (2) Entering the house last night, when all the others were out, you felt a strong smell of gas. (3) While your brother was using his tools this morning, he cut his left thumb very severely. (4) A workman was using a drill and a fragment of steel entered his right eye. I was passing at the time.

Describe your lost dog to a policeman.

Tell a magistrate what you found in your house after it had been burgled.

Describe your last game as if to a brother or sister who was unable to be present.

Describe your last visit to a cinema or theatre or concert.

Describe your own future as you wish it to be.

§ 52. Debate and Speech-Making.—It is necessary that every English man (and woman) should be able to sustain an argument. This does not mean that we should be always ready to argue, or that we should indulge in continual disputes. But we ought to be able to hold our own when we feel that we are in the right, and sometimes to convince an opponent that he or she is in the wrong. The marks of a good debater are as follows :

- (1) He is cool and even-tempered. The debater who loses his temper is lost as completely as the teller of a good story who laughs while he is narrating.
- (2) He keeps strictly to the point of the argument.
- (3) He speaks clearly and simply while stating his own case.
- (4) His strength lies in his sincerity and conviction rather than in tricks of speech and persuasiveness.
- (5) In answering an argument, he replies to his opponent point by point.
- (6) He avoids useless and worn-out phrases, and is particularly careful in his choice of words.¹

¹ The great writer, Joseph Conrad, says: “ He who wants to persuade should put his trust, not in the right argument, but in *the right word*. The power of sound has always been greater than the

- (7) He is alert and quick in reply, without being pert.
- (8) He has a good stock of "commencing phrases" for his sentences.
- (9) He refuses to speak until he has had an opportunity of studying a question in all its bearings.
- (10) He has a good store of illustrations in the form of stories, fables, parables, and homely comparisons.

EXERCISE 65

- (1) Read the following :

A mother hound, without a home, who was seeking a refuge for her new-born family, persuaded a friend to let the poor outcasts occupy her kennel. After some time the friend wished to return to her own dwelling. "Oh, do give me a little more time," begged the mother hound, "my young ones can scarcely crawl, and I don't know what I shall do with them if I have to go out into the cruel world again." The kind friend agreed to wait, and, at the end of the second period, appeared once more to take possession of her rightful home. But this time the mother hound showed her teeth and said, "I am quite ready to go, my friend, with all my family, *if you can turn us out.*"

By this time, of course, the young ones had grown big and strong.

The kind friend went off, a sadder and a wiser hound.

Use this story as a basis for a discussion on the question :

SHALL WE REFRAIN FROM KINDNESS IN ORDER TO PROTECT OURSELVES FROM INGRATITUDE ?

power of sense. . . . You cannot fail to see the power of mere words, such words as Glory, for instance, and Pity. Of course, accent must be attended to. The right accent. That's very important. . . . Give me the right word and the right accent, and I will move the world."—*A Personal Record.*

N.B.—Most of the ordinary fables can be used to suggest subjects for discussion.

(2) Read the following :

Once upon a time there was a king who failed to please his subjects and was, consequently, in instant peril. Hurriedly collecting together such treasures as they could, he and his young queen crossed the frontier one night with a few faithful retainers, and settled in an old secluded castle in a friendly country. On the first wet morning the young queen was missing. High and low the retainers searched for her, and at last she was discovered in the middle of an open space in the forest holding up her face to the rain. Horror-struck they hurried to her aid : but she waved them back. "Do let me stay a little longer," she pleaded. "All my life I have longed to feel the rain and I was never allowed to do so. All my life there have been coaches and umbrellas." And again the queen held up her face to the drops.

Use this story in a discussion :

IS IT BETTER TO BE A KING OR A SUBJECT ?

When a fable or short anecdote is used for this purpose, first find out the moral of the story and make it the subject of the discussion. Then use the story as an example in working out the argument.

(3) The following are suggested subjects for conversation :

- (1) Should one refuse to be thirteenth at table ? (2) Every boy ought to become a Scout. (3) A single long session at school is better than a morning and an afternoon session. (4) Ought postmen to be permitted to ask for Christmas boxes ? (5) Is newspaper reading advantageous ? (6) Are strikes justifiable ? (7) Ought we to prohibit sports in which there is danger ? (8) Ought one to keep smiling ?

(9) Should attendance at Continuation Schools be compulsory ? (10) Does city life or country life afford the best preparation for a useful career ? (11) Is it advisable to give money to beggars ?

§ 53. **Saying a Few Words.**—We cannot all be public speakers, but we ought all to be able to say a few pointed or pleasant words to a company of people if need should arise. The first requisite for doing this successfully is to forget oneself. We must refuse to be scared by the sound of our own voices, or to be daunted by the criticisms of other people. Having overcome these nervous feelings by force of will and practice we ought to speak ~~simply~~, directly, and pleasantly, using short sentences for safety ; *e.g.* :

(1) We have all had a very happy day, and we owe our happiness to our good hostess. We know that she has her greatest reward in a knowledge of our happiness ; but that is all the greater reason why we should thank her in a body. Shall we show our pleasure in the usual way ? (Applause.)

(2) Mr. —— has given us keen enjoyment by his lecture. He has also added greatly to our store of knowledge. It gives me much pleasure to propose that we give him our very hearty thanks. May I ask you to express your appreciation in the customary manner ?

(3) I feel sure that you have all enjoyed Mr. ——'s entertainment as much as I have. He has come here at some inconvenience to himself and must now be feeling very tired. Let us send him home with the knowledge that he has given us a happy evening which we shall not readily forget. Shall we show our pleasure in the time-honoured way ?

Short speeches of this kind are very informal. In a public meeting a vote of thanks must not only be

proposed but seconded, and then "put to" the meeting by the chairman, but, for the present, we are not concerned with this formal procedure. It is not necessary that every one should take an active part in public meetings.

EXERCISE 66

What would you say under the following circumstances :

- (1) You are presented with a gold-mounted fountain-pen at the end of the cricket season, during which you have acted as secretary to the club.
- (2) You are asked to thank the Head Teacher for an unexpected holiday.
- (3) You are asked to present the teacher of your literature class with a copy of Tennyson's *Poems*.
- (4) You are asked to thank a band of singers for an evening's entertainment.
- (5) You are expected to begin a discussion on the best form of testimonial to a member of your office staff who is leaving for a better post.
- (6) You are asked to propose the health of the bride and bridegroom.
- (7) You are expected to return thanks for unanimous election to the presidency of a debating society.

CHAPTER IX

READING FOR WRITING

§ 54. **A Chosen Few.**—Round the walls of the great Reading Room in the British Museum are inscribed nineteen names of men who might be fittingly described as the leaders in English literature. These names are :

| | | |
|--------------|----------|-------------|
| Chaucer. | Milton. | Wordsworth. |
| Caxton. | Locke. | Scott. |
| Tindale. | Addison. | Byron. |
| Spenser. | Swift. | Carlyle. |
| Shakespeare. | Pope. | Macaulay. |
| Bacon. | Gibbon. | Tennyson. |
| | | Browning. |

This list of names covers a period of about five and a half centuries, for Chaucer was born about 1340 and Browning died in 1889 ; or, to put the matter in another way, it extends from the time of the Black Prince to the latter part of the reign of Queen Victoria.

The two supreme leaders are Shakespeare and Milton, and if the third in rank were asked for, most of those best able to judge would name Wordsworth.

The list is limited by the number of spaces beneath the windows of the circular wall of the Reading Room.

It might be extended at the end by the addition of the names George Meredith and Thomas Hardy.

There is no woman's name in the list, and to supply this omission we might add that of George Eliot, the pen-name of Mary Ann Evans, whose name would come between those of Macaulay and Tennyson.

There is only one novelist among the nineteen, namely, Scott. Many people would insert the names of Dickens and Thackeray between those of Tennyson and Browning.

These, then, are the leaders in literature. Let us make a little inquiry into the record of each with a view to finding out whether the works of these auth~~ors~~ will be of use in our present course of study.

§ 55. The Supreme Leaders

GEOFFREY CHAUCER (1340 (?)–1400). The first English poet, who lived in London and was a member of the Court of Edward III. Author of *The Canterbury Tales*, a series of story poems written in English which you would find rather difficult to understand.

WILLIAM CAXTON (1424 (?)–1491). The first English printer, who lived about the time of the Wars of the Roses. Translated into English and printed a *History of Troy* and many other books which are now rarely read, except by advanced students.

WILLIAM TINDALE (1484 (?)–1536). Translated the New Testament and parts of the Old Testament into English. This translation became the basis of the Authorised Version published in 1611, and this in turn

has been the inspiration of some of our most famous writers.

EDMUND SPENSER (1552 (?)–1599). The great English poet of the time of Queen Elizabeth. Wrote a long narrative poem entitled *The Faërie Queen*, dealing with Prince Arthur and his knights, as well as other poems.

WILLIAM SHAKESPEARE (1564–1616). The greatest poet and dramatist of all countries and all ages. Wrote thirty-seven plays and other poems, including comedies, tragedies, and histories. Among these are: *Midsummer Night's Dream*, *The Tempest*, *Richard II.*, *King John*, *The Merchant of Venice*, *The Merry Wives of Windsor*, *Henry V.*, *As You Like It*, *Twelfth Night*, *Julius Caesar*, *Hamlet*, *Othello*, *Macbeth*, *King Lear*, and *The Winter's Tale*.

We have now reached books written in modern English, which we can read without effort.

FRANCIS BACON (1560–1626). Essayist and philosophical writer. Now best known for his *Essays*.

JOHN MILTON (1608–1674). Poet and prose writer. Wrote *Paradise Lost*, *Paradise Regained*, and shorter poems. Was for a time Latin Secretary to Oliver Cromwell.

JOHN LOCKE (1632–1704). Philosophical writer. Author of *Essay on the Human Understanding*, *Treatise on Civil Government*, and *Letters on Toleration*.

JOSEPH ADDISON (1672–1719). Essayist and poet. Started with Richard Steele the two periodicals *The Tatler* and *The Spectator*. His essays in the latter, especi-

ally those on Sir Roger de Coverley, are among the best known and most excellent of their kind.

JONATHAN SWIFT (1667-1745). Political writer. Chiefly remembered for his *Gulliver's Travels*, which was meant as a satire upon the ways of men but is now keenly enjoyed by children.

ALEXANDER POPE (1688-1744). Poet. Wrote *The Rape of the Lock*, *Essay on Man*, and the *Dunciad*, as well as a translation of Homer's *Iliad*.

EDWARD GIBBON (1737-1794). Historian. Wrote *The Decline and Fall of the Roman Empire* and his *Autobiography*.

WILLIAM WORDSWORTH (1770-1850). Poet. Wrote *The Excursion*, but is best known by his shorter poems, such as *Ode on Intimations of Immortality*, *Ode to Duty*, *The Happy Warrior*, etc.

SIR WALTER SCOTT (1771-1832). Novelist and poet. Author of "The Waverley Novels," including *Ivanhoe*, *Waverley*, *The Talisman*, *Kenilworth*, *Quentin Durward*, *Rob Roy*, etc., also the poems *Marmion*, *The Lay of the Last Minstrel*, and *The Lady of the Lake*.

LORD BYRON (1788-1824). Poet. Wrote the travel poem entitled *Childe Harold's Pilgrimage*, as well as *The Prisoner of Chillon*, *Mazeppa*, *Don Juan*, etc.

THOMAS CARLYLE (1795-1881). Philosophical writer and historian. Author of *Heroes and Hero Worship*, *Past and Present*, *The French Revolution*, *Friedrich II.*, *Sartor Resartus*, etc.

LORD MACAULAY (1800-1859). Historian and poet. Wrote historical and literary *Essays*, a *History of England* (from 1685 to 1701), and *Lays of Ancient Rome*.

LORD TENNYSON (1809-1892). Poet. Wrote *Idylls of the King* and a large number of shorter poems, including *Enoch Arden*, *The Princess*, *Charge of the Light Brigade*, *In Memoriam*, etc.

ROBERT BROWNING (1812-1889). Poet. Best known by his shorter poems such as *The Pied Piper*, *Home Thoughts from Abroad*, *Hervé Riel*. Wrote also dramas *Untitled Pippa Passes*, and *Strafford*, as well as *A Grammarian's Funeral*, *The Ring and the Book*, etc.

§ 56. A Short Course of Reading.—So much for the British Museum selection of names. If we wish to know the best of good literature we must make first-hand acquaintance with at least some of the works of these men; but as our present purpose is to read those works which will fill our minds and help us to write, we might confine ourselves to Shakespeare, Addison, Scott, and Macaulay, with a little of Milton, Wordsworth, and Tennyson, leaving the other authors for later consideration. A good short reading-course in the “standards” might include :

SHAKESPEARE.—*The Tempest*, *Richard II.*, *Julius Caesar*, *As You Like It*, *Midsummer Night's Dream*, and *Macbeth*.

ADDISON.—Select *Essays*, especially those dealing with Sir Roger de Coverley.

SCOTT.—*Ivanhoe*, *Kenilworth*, *Rob Roy*, *Quentin Durward*, and *The Talisman*.

MACAULAY.—*Essays* on *John Bunyan*, *Milton*, *Lord Clive*, *Chatham*, and *John Hampden*. Chapters i.-iii. of the

History of England. Read also from the *Lays of Ancient Rome* the poems entitled "Horatius," "Ivry," and "The Armada."

MILTON.—Books i. and ii. of *Paradise Lost*.

WORDSWORTH.—The shorter poems in Matthew Arnold's selection in the "Golden Treasury Series" (Macmillan & Co.).

TENNYSON.—One or two of the "Idylls of the King," preferably *The Coming of Arthur*, *The Passing of Arthur*, and *Gareth and Lynette*. A selection from the shorter poems.

The above forms a good first course in standard literature. Some of the reading may not be "interesting" at first, but the student is advised to beware of this elusive and misleading word. The right kind of student finds it "interesting" to persevere and to accomplish a set task in spite of difficulties. But do not say you like a book when you honestly do not. The way to literary appreciation of the best kind lies through honesty. If a book does not make a personal appeal lay it aside. Full appreciation may come at a later date. One thing, however, is absolutely certain. The accomplishment of the reading task proposed above will have a marked effect upon proficiency in composition.

§ 57. **What shall I read?**—There is a bewildering variety of modern books apart from the "standards" which we have been considering. Many of these books of to-day make a more direct appeal than the older books. This is partly because some of them deal with present-day people and conditions rather than with past ages; partly because they are often lighter and therefore more easily read. In reading, it is best for the student to follow his inclination, but he ought to set himself to read an occasional "standard" with an

honest endeavour to find out for himself why it has found a place among the books which are reprinted again and again and which find a place in every well-selected library.

Even those readers who wish to follow their inclination require a little guidance, because books are so many and so various. Most of us turn instinctively to a story, and there is no need to find excuses for this very natural feeling. We can gain a great deal from reading good fiction—knowledge of life and character, and of the ways of people different from ourselves, training in judgment, opinions on social and political matters, help in conversation and deportment, encouragement and inspiration in daily life, high ideals of conduct, facility in expressing ourselves, warnings against evil, and many other things. There is no better way of expanding the mind and widening the human sympathies than to mark out a course of varied reading in fiction and to have always a story on hand, provided that other reading is done as well.

These newer books may be read as recreation and for amusement; but it is also good fun to get a friend to read a book after you and then to discuss it with him. Ask yourselves which character or characters you like best, and say why; discuss the plot and the ending; name the parts you enjoyed best of all; select the best descriptive, narrative, and conversational portions; say frankly of what you disapprove, for by this means you help the author to train your powers of judgment; make a short précis of the book, framing it as an answer to a friend who has written to ask you what the book is about and whether you think it is worth reading.

Save up odd pence or small coins and *buy your own books*. Keep a book-case of your own and take a pride in adding a volume whenever you can; but let its contents consist of chosen books, books you really like and wish to read again. The following lists contain selected books which can be had at a comparatively low price. If you must, use the public library, but it is better to buy books when you can.

MISCELLANEOUS FICTION OF TO-DAY¹

Stories by Ian Hay, such as *A Man's Man*, *A Knight on Wheels*, *Happy Go-Lucky*, and *Pip* (Blackwood).

The Grey Man and *The Raiders*, by S. R. Crockett (Dent & Sons).

Almayer's Folly, by Joseph Conrad (Fisher Unwin).

Lost Endeavour, by John Masefield (Nelson & Sons).

True Tilda, *The Splendid Spur*, *Major Vigoreaux*, *The Ship of Stars*, and *Sir John Constantine*, by Quiller-Couch (Nelson & Sons), with *Hocken and Hunken* (Blackwood) and *Troy Town* (Dent), by the same author.

The Little Minister, by J. M. Barrie (Cassell & Co.).

Naval Occasions, by Bartimæus (Blackwood).

Salute to Adventurers, by John Buchan (Nelson & Sons).

Four Feathers and *Clementina*, by A. E. W. Mason (Nelson & Sons).

The American Prisoner, by Eden Philpotts (Nelson & Sons).

The Prisoner of Zenda and *Rupert of Hentzau*, by Anthony Hope (Nelson & Sons).

Dialstone Lane, *Many Cargoes*, *Sea Urchins*, and *Ship's Company*, by W. W. Jacobs (Hodder & Stoughton).

The Girl of the Limberlost and *The Harvester*, by Gene Stratton Porter (Murray).

Tom Sawyer (Nelson & Sons) and *The Innocents Abroad*, (Dent & Sons), by Mark Twain.

¹ The names in brackets are those of the publishers. The bookseller will require this information when a book is ordered.

Old Bob, by Alfred Ollivant (Nelson & Sons).
White Fang, by Jack London (Nelson & Sons).
Under the Greenwood Tree, by Thomas Hardy (Dent & Sons).
Crossriggs, by Mary and Jane Findlater (Nelson & Sons).
Moonfleet, by Robert Falkner (Nelson & Sons).
Chippinge (Nelson & Sons) and *The Castle Inn*, by Stanley Weyman (Dent & Sons).
Audrey, by Mary Johnston (Constable & Co.).
Mord Em'ly, by W. Pett Ridge (Pearson).
Rebecca of Sunnybrook Farm, by Kate Douglas Wiggin (Gay & Hancock).
Miss Esperance and *Mr. Wycherly*, and *Mr. Wycherly's Wards*, by L. Allen Harker (Murray).
The Little White Bird, by J. M. Barrie (Hodder & Stoughton).
Quinney's, by H. A. Vachell (Murray).
Windyridge, by W. Riley (Herbert Jenkins).
The Beloved Vagabond, by W. J. Locke (John Lane).
Rudder Grange, by Frank R. Stockton (Dent & Sons).
The Widow Woman, by C. H. Lee (Dent & Sons).
The Minister of State, by John A. Steuart (Dent & Sons).
The Search Party, *Dr. Whitty*, and *Spanish Gold*, by Geo. A. Birmingham (Methuen).
Phroso, by Anthony Hope (Hodder & Stoughton).
The House of Spies, *Bess of the Woods*, and *The Seven Streams*, by Warwick Deeping (Cassell & Co.).
King Solomon's Mines, by H. Rider Haggard (Cassell & Co.).
Rodney Stone, by A. Conan Doyle (Nelson & Sons).
An Adventurer of the North and *The Battle of the Strong*, by Sir Gilbert Parker (Nelson & Sons).
The Wheels of Chance, by H. G. Wells (Dent & Sons).
No. 5 John Street, by Richard Whiteing (Dent & Sons).
The Wickhams, by W. Pett Ridge (Dent & Sons).
The Cliff End, by Edward C. Booth (Dent & Sons).

The ordinary standard novels of Scott, Dickens, Thackeray, Kingsley, and George Eliot can be had in such collections as *The World's Classics* (Oxford Press) and *Everyman's Library* (Dent & Sons). Many readers

enjoy historical fiction, and the following list in order of time is offered for their guidance.

HISTORICAL STORIES

Days before History and *The Threshold of History*, by H. R. Hall.

Puck of Pook's Hill, by Rudyard Kipling (Romans, Saxons, etc.).

Quo Vadis, by H. Sienkiewicz (Roman life).

The Burning of Rome, by A. J. Church (Roman life).

The Last Days of Pompeii, by Lord Lytton (Roman life).

The Gladiators, by G. J. Whyte-Melville (Roman life).

The Pearl Maiden, by H. Rider Haggard (Roman life).

The Count of the Saxon Shore, by A. J. Church (Roman life).

Attila, by G. P. R. James.

The King's Sons, by G. Manville Fenn (Saxon times).

Erling the Bold, by R. M. Ballantyne (Saxon times).

Harold, by Lord Lytton (Saxon and Norman times).

Hereward the Wake, by Charles Kingsley.

Peter the Priest, by S. Baring Gould (Henry I. and Stephen).

Maid Marian, by T. Love Peacock (time of Robin Hood).

Richard Yea-and-Nay, by Maurice Hewlett (Richard of the Lion Heart).

The Talisman, by Sir Walter Scott (Richard of the Lion Heart).

Philip Augustus, by G. P. R. James (Richard of the Lion Heart).

Runnymede, by J. G. Edgar (King John).

Forest Days, by G. P. R. James.

The Scottish Chiefs, by Jane Porter (Wallace and his times).

The Days of Bruce, by Grace Aguilar.

Crecy and Poictiers, by J. G. Edgar.

The White Company and *Sir Nigel*, by A. Conan Doyle.

Long Will, by Florence Converse (time of Langland the poet).

Agincourt, by G. P. R. James.

A Monk of Fife, by Andrew Lang (time of Joan of Arc).

The Black Arrow, by R. L. Stevenson.
Quentin Durward, by Sir Walter Scott (Louis XI. of France).
The Cloister and the Hearth, by Charles Reade (European history of fifteenth century).
The Household of Sir Thomas More, by Anne Manning.
Windsor Castle, by Harrison Ainsworth (time of Wolsey).
The Prince and the Pauper, by Mark Twain (time of Edward VI.).
The Tower of London, by Harrison Ainsworth (time of Mary I.).
I Crown Thee King, by Max Pemberton (time of Mary I.).
My Lady of Orange, by H. C. Bailey (the Netherlands).
The Monastery, The Abbot, and Kenilworth, by Sir Walter Scott (time of Mary and Elizabeth).
The Queen's Quair, by Maurice Hewlett (Mary Queen of Scots).
Dorothy Vernon of Haddon Hall, by C. Major.
The House of the Wolf, by Stanley Weyman (Massacre of St. Bartholomew).
Sir Mortimer, by Mary Johnston (Elizabethan seamen).
The Fortunes of Nigel, by Sir Walter Scott (time of James I.).
The Lancashire Witches and Guy Fawkes, by Harrison Ainsworth.
With the King at Oxford, by A. J. Church (time of Civil War).
The Splendid Spur, by A. Quiller-Couch (time of Civil War).
Holmby House, by G. J. Whyte-Melville (time of Civil War).
Children of the New Forest, by Captain Marryat (time of Civil War).
Woodstock, by Sir Walter Scott (time of Cromwell).
Captain Jacobus, by L. Cope Cornford (time of Cromwell).
Old St. Paul's, by Harrison Ainsworth (time of Charles II.).
Simon Dale, by Anthony Hope (time of Charles II.).
Peveril of the Peak and Old Mortality, by Sir Walter Scott (time of Charles II.).
John Burnet of Barns, by John Buchan (time of Charles II.).
Lorna Doone, by R. D. Blackmore (time of Charles II.).
For Faith and Freedom, by Sir Walter Besant (time of Charles II.).

Micah Clarke, by A. Conan Doyle (time of Charles II.).
The Scottish Cavalier, by James Grant.
Rob Roy, by Sir Walter Scott.
Dorothy Forster, by Sir Walter Besant.
The Heart of Midlothian and *Waverley*, by Sir Walter Scott (Early Georges).
Willowdene Will, by Halliwell Sutcliffe.
Hetty Wesley, by A. T. Quiller-Couch.
The Master of Ballantrae, *Kidnapped*, *Treasure Island*, and *Cartriona*, by R. L. Stevenson (time of the Georges).
The Shoes of Fortune, by Neil Munro (time of the Georges).
The Jessamy Bride, by F. Frankfort Moore (time of the Georges).
The Chaplain of the Fleet, by Walter Besant and James Rice (time of the Georges).
The Virginians and *Esmond*, by W. M. Thackeray (time of the Georges).
Redgauntlet, by Sir Walter Scott (time of the Georges).
Barnaby Rudge, by Charles Dickens (Gordon Riots).
Guy Mannering and *The Antiquary*, by Sir Walter Scott.
La Contesse de Charny, *The Whites and the Blues*, and *Le Chevalier de Maison-Rouge*, by Alexandre Dumas (French Revolution).
The Story of a Peasant, by Erckmann-Chatrian (French Revolution).
The Reds of the Midi and *The White Terror*, by Felix Gras (French Revolution).
A Tale of Two Cities, by Charles Dickens (French Revolution).
The Scarlet Pimpernel, by Baroness Orczy (French Revolution).
The Red Cockade, by Stanley Weyman (French Revolution).
Our Lady of Darkness, by Bernard Capes (French Revolution).
The King's Own, by Captain Marryat (time of Nelson).
Rory O'More, by S. Lover (time of Nelson).
Rodney Stone and *Uncle Bernac*, by A. Conan Doyle (time of Nelson).

Springhaven, by R. D. Blackmore (Nelson's times).
Pride and Prejudice, by Jane Austen (Nelson's times).
Cranford, by Mrs. Gaskell (Nelson's times).
Adam Bede, by George Eliot (Nelson's times).
John Halifax, Gentleman, by Mrs. Craik (Nelson's times).
Lavengro, by George Borrow (Nelson's times).
St. Ronan's Well, by Sir Walter Scott (Nelson's times).
Charles O'Malley, by Charles Lever (time of Waterloo).
Adventures of Harry Revel, by A. T. Quiller-Couch (time of Waterloo).
Captain Sword, by H. B. Marriott-Watson (time of Waterloo).
The Adventures of Gerard, by A. Conan Doyle (time of Waterloo).
St. Ives, by R. L. Stevenson (time of Waterloo).
Les Misérables, by Victor Hugo (time of Waterloo).
Vanity Fair, by W. M. Thackeray (time of Waterloo).
Taken from the Enemy, by Sir Henry Newbolt (time of Waterloo).
Pendennis and *The Newcomes*, by W. M. Thackeray (time of Waterloo).
It is Never Too Late to Mend, by Charles Reade (Romance of Empire—Australia).
Geoffrey Hamlyn, by Henry Kingsley (Romance of Empire).
The Squatter's Dream, by Rolf Boldrewood (Romance of Empire).
On the Face of the Waters, by Mrs. F. A. Steel (Romance of Empire—India).
The Web of the Spider, by H. B. Marriott-Watson (Romance of Empire).
War to the Knife, by Rolf Boldrewood (Romance of Empire).
Ravenshoe, by Henry Kingsley (Crimean War).
Two Years Ago, by Charles Kingsley (Crimean War).
The Rough Road, by W. J. Locke (the Great War).

CHAPTER X

LITERARY MODELS

§ 58. “**T**HE **S**EDULOUS **A**PE.”—Robert Louis Stevenson is one of our best writers from the point of view of style. In one of his essays he writes: “ Whenever I read a book or a passage that particularly pleased me, in which a thing was said or an effect rendered with propriety, in which there was either some conspicuous force or some happy distinction in the style, I must sit down at once and set myself to ape that quality. I was unsuccessful and I knew it; and tried again and was again unsuccessful, and always unsuccessful; but at least by these vain bouts I got some practice in rhythm, in harmony, in construction, and the co-ordination of parts. I have thus played the sedulous ape to Hazlitt, to Lamb, to Wordsworth, to Sir Thomas Browne, to Defoe, to Hawthorne, to Montaigne, to Baudelaire, and to Obermann.”

If R. L. Stevenson thought himself unsuccessful in “ playing the sedulous ape ” in this particular way, the ordinary student might well despair. He will be unsuccessful too, and in a much greater degree, if he tries to write like the leaders in literature or even like the camp-followers. But, as in the case of Stevenson,

he will glean something good from the exercise which we are going to set him. He will learn to loosen his mind, to form a habit of quick and easy expression, to vary the modes of that expression, to extend his stock of words and phrases, and to ponder over the well-wrought English sentence until he sees and appreciates its beauty of form and sound as well as its appeal to the deeper emotions which cannot be described.

In the following pages are collected a number of miscellaneous extracts intended for careful study. Some of them are torn from chapters of books, while others are complete in themselves. The student is recommended to use the former passages in order to test his powers of discernment and to gather from the substance of each passage something of what has gone before. For example, in the passage "Alice begins her Adventures" it is possible, without any previous knowledge of the story to guess that Alice is falling down an imaginary hole right through the earth.

§ 59. A Letter to a Little Son

PAU.

MY DEAR LITTLE MAN—I was quite delighted to get a letter from you so nicely written. Yesterday I went by the railway to a most beautiful place, where I am staying now—a town with an old castle, hundreds of years old, where the great King Henry IV. of France was born, and his cradle is there still, made of a huge tortoise-shell.

Underneath the castle are beautiful walks and woods—all green, as if it was summer, and roses and flowers, and birds singing—but different from our English birds. But it is quite summer here because it is so far south.

Under the castle, by the river, are frogs that make a noise like a rattle, and frogs that bark like toy-dogs, and frogs that climb up trees, and even up the window-panes—

they have suckers on their feet, and are quite green like a leaf.

Far away beyond the castle are the great mountains, ten thousand feet high, covered with snow, and the clouds crawling about their tops. I am going to see them to-morrow, and when I come back I will tell you. But I have been out to-night, and all the frogs are croaking still, and making a horrid noise.

Mind and be a good boy and give Nurse my love. There is a vulture here in the inn, but he is a little Egyptian vulture, not like the great vulture I saw at Bayonne. Ask Mother to show you his picture in the beginning of the bird book. He is an ugly fellow, who eats dead horses and sheep. There is his picture.—Your own

DADDY.

CHARLES KINGSLEY (1819-1875).

NOTES AND QUERIES

Read the letter carefully a second time. Note its simplicity, suited to the person to whom it is written ; its power of clear pictorial description ; its easy expression ; its kindly assumption that the child is interested in the details of the writer's doings ; the way in which the last paragraph links father and son together.

Let us play the " sedulous ape " with the first paragraph. Using it as a model, we might write :

MY DEAR LITTLE WOMAN—I was greatly pleased to get a letter from you so clear and neat and so full of love. Last week I came by steamboat to the little town on the lakeside where I am now settled—a dear little place with a big church, nearly a thousand years old, where the nobles of all the countryside used to worship God in the days of long ago.

Use one of the other paragraphs as a model in a similar fashion. Underline all the first words of the sentences

and see if the writer repeats himself. Consider the use of the hyphen in the first and second paragraphs.

§ 60. Alice begins her Adventures

Down, down, down. Would the fall *never* come to an end? "I wonder how many miles I've fallen by this time?" she said aloud. "I must be getting somewhere near the centre of the earth. Let me see, that would be four thousand miles down, I think"—(for, you see, Alice had learnt several things of this sort in her lessons in the schoolroom, and though this was not a very good opportunity for showing off her knowledge, as there was no one to listen to her, still, it was good practice to say it over)—"yes, that's about the right distance—but then, I wonder what Latitude or Longitude I've got to?" (Alice had no idea what Latitude was, or Longitude either, but thought they were nice, grand words to say.)

Presently she began again. "I wonder if I shall fall right *through* the earth? How funny it'll seem to come out among the people that walk with their heads downwards! The Antipathies, I think"—(she was rather glad there was no one listening this time, as it didn't sound at all the right word)—"but I shall have to ask them what the name of the country is, you know. Please, Ma'am, is this New Zealand or Australia?" (and she tried to curtsey as she spoke—fancy curtseying as you're falling through the air! Do you think you could manage it?) "And what an ignorant little girl she'll think me! No, it'll never do to ask: perhaps I shall see it written up somewhere."

Alice in Wonderland, by LEWIS CARROLL (1832-1898).

NOTES AND QUERIES

Read the passage aloud. A good reader could show quite plainly that the author was using brackets twice in each of the first and second paragraphs, because he

would read these two portions in what the actor would call an “aside.”

We might ape the first portion by writing :

“Up, up. Would the top of the long slope never be reached? ‘I wonder how many feet I am above sea-level now?’ he said aloud. ‘I must be getting somewhere in the vicinity of the moon.’”

How do you think a librarian would classify the book from which this extract is taken? He divides his books into Fairy Tales, Fiction, Travel, Biography, Essays, Science, and so on.

Imitate the first portion of the second paragraph, making as many changes as you can, and trying to introduce some fun into your writing.

§ 61. Mr. Jingle on a Cricket Match

“Capital game—well played—some strokes admirable,” said the stranger, as both sides crowded into the tent at the conclusion of the game.

“You have played it, sir?” inquired Mr. Wardle, who had been amused by his loquacity. “Played it? Think I have—thousands of times—not here—West Indies—an exciting thing—hot work—very.”

“It must be rather a warm pursuit in such a climate,” observed Mr. Pickwick. “Warm—red hot—scorching—glowing. Played a match once—single wicket—friend the Colonel—Sir Thomas Blazo—who should get the greatest number of runs.—Won the toss—first innings—seven o’clock A.M.—six natives to look out—went in; kept in—heat intense—natives all fainted—taken away—fresh half-dozen ordered—fainted also—Blazo bowling—supported by two natives—couldn’t bowl me out—fainted too—cleared away the Colonel—wouldn’t give in—faithful attendant—Quanko Samba—last man left—bat in blisters—ball scorched brown—five hundred and seventy runs—rather exhausted—

Quanko mustered up last remaining strength--bowled me out, had a bath and went out to dinner."

Pickwick Papers, by CHARLES DICKENS (1812-1870).

NOTES AND QUERIES

It will not be wise for the student to ape the style of Mr. Jingle ; in fact, he shows what ought to be avoided. At the same time, it must be acknowledged that Mr. Jingle is a past-master at the art of making a *précis* ; and his sayings are worthy of study from this point of view. He is excellent at progressive description. The student might try a few similar exercises ; say a description of a cricket or football match. Mr. Jingle at least shows us how to take notes or write an economical telegram.

Suppose he had been able to cable to London the result of the cricket match. Write down his message.

§ 62. A Letter to a Cousin

WESTON UNDERWOOD, December 19, 1787.

Saturday, my dearest cousin, was a day of receipts. In the morning I received a box filled with an abundant variety of stationery ware, containing, in particular, a quantity of paper sufficient, well-covered with good writing, to immortalise any man. I have nothing to do therefore but to cover it as aforesaid, and my name will never die. In the evening I received a smaller box, but still more welcome on account of its contents. It contained an almanac in red morocco, a pencil of a new invention, called an everlasting pencil, and a noble purse, with a noble gift in it, called a bank-note for twenty-five pounds. I need use no arguments to assure you, my cousin, that by the help of ditto note, we shall be able to fadge very comfortably till Christmas is turned, without having the least

occasion to draw upon you. By the post yesterday—that is, Sunday morning—I received also a letter from *Anonymous* giving me advice of the kind present which I have just particularised, in which letter allusion is made to a certain piece by me composed, entitled, I believe, “A Drop of Ink.” The only copy I ever gave of that piece I gave to yourself. It is *possible* therefore that between you and *Anonymous* there may be some communication. If that should be the case, I will beg you just to signify to him, as opportunity may occur, the safe arrival of his most acceptable present, and my most grateful sense of it.

My toothache is in a great measure, that is to say, almost entirely removed: not by snipping my ears, as poor Lady Strange’s ears were snipped, nor by any other surgical operation, except such as I could perform myself. The manner of it was as follows: We dined last Thursday at the Hall; I sat down to table, trembling lest the tooth, of which I told you in my last, should not only refuse its own office, but hinder all the rest. Accordingly, in less than five minutes, by a hideous dislocation of it, I found myself not only in great pain, but under an absolute prohibition not only to eat, but to speak another word. Great emergencies sometimes meet the most effectual remedies. I resolved, if it were possible, then and there to draw it. This I effected so dexterously by a sudden twitch, and afterwards so dexterously conveyed it into my pocket, that no creature present, not even Mrs. Unwin, who sat facing me, was sensible either of my distress, or of the manner of my deliverance from it. I am poorer by one tooth than I was, but richer by the unimpeded use of all the rest. . . .

My dog, my dear, is a spaniel. Till Miss Gunning begged him, he was the property of a farmer, and while he was their property had been accustomed to lie in the chimney corner, among the embers, till the hair was singed from his back, and till nothing was left of his tail but the gristle. Allowing for these disadvantages, he is really

handsome; and when nature shall have furnished him with a new coat,—a gift which, in consideration of the ragged condition of his old one, it is hoped she will not long delay,—he will then be unrivalled in personal endowments by any dog in this country. He and my cat are excessively fond of each other, and play a thousand gambols together that it is impossible not to admire. . . .

Returning from my walk to-day, while I was passing by some small closes at the back of the town, I heard the voices of some persons extremely merry at the top of the hill. Advancing into the large field behind our house, I there met Mr. Throck, wife, and brother George. Combine in your imagination as large proportions as you can of earth and water intermingled so as to constitute what is commonly called mud, and you will have but an imperfect conception of the quantity that had attached itself to her petticoats; but she had half-boots, and laughed at her own figure. She told me that she had this morning transcribed sixteen pages of my Homer. I observed in reply, that to write so much, and to gather all that dirt, was no bad morning's work, considering the shortness of the days at this season.

Yours, my dear,

W. C.

Letters of William Cowper (1731–1800).

NOTES AND QUERIES

What are the personal qualities of this letter; in other words, what kind of a man was the writer?

Chirurgical is the older form of the word surgical.

Note the author's delicate method of acknowledging a present. Try to imitate him by acknowledging a Christmas gift of £10 from your employer or a relative, avoiding the ordinary phrases such as "just what I have been longing for"; "thanks very much."

Imitate the form of the sentence "It contained an almanac . . . twenty-five pounds."

Use the second paragraph to tell how you cured yourself of a headache brought on by sitting for a long time in an ill-ventilated room.

Use the dog paragraph to help you to describe your cat, a Persian, which you received in poor condition, concluding "She and my dog," etc.

Use the last paragraph to describe your meeting with three friends who had been upset while boating on the river.

§ 63. The Red Squirrel

Usually the red squirrel waked me in the dawn, coursing over the roof and up and down the sides of the house, as if sent out of the woods for this purpose. In the course of the winter I threw out half a bushel of ears of sweet corn, which had not got ripe, on to the snow crust by my door, and was amused by watching the motions of the various animals which were baited by it. In the twilight and the night the rabbits came regularly and made a hearty meal. All day long the red squirrels came and went, and afforded me much entertainment by their manœuvres. One would approach at first warily through the shrub-oaks, running over the snow crusts by fits and starts like a leaf blown by the wind, now a few paces this way, with wonderful speed and waste of energy, making inconceivable haste with his "trotters," as if it were for a wager, and now as many paces that way, but never getting on more than half a rod at a time; and then suddenly pausing with a ludicrous expression and a gratuitous somersault, as if all the eyes in the universe were fixed on him—for all the motions of a squirrel, even in the most solitary recesses of the forest, imply spectators as much as those of a dancing girl—wasting more time in delay and circumspection than would have sufficed to walk the whole distance

—I never saw one walk—then suddenly, before you could say Jack Robinson, he would be in the top of a young pitch-pine, winding up his clock and chiding all imaginary spectators, soliloquising and talking to all the universe at the same time—for no reason that I could ever detect, or he himself was aware of, I suspect.

At length he would reach the corn, and selecting a suitable ear, brisk about in an uncertain trigonometrical way to the topmost stick of my wood-pile before my window, where he looked me in the face, and there sat for hours, supplying himself with a new ear from time to time, nibbling at first voraciously and throwing the half-naked cobs about; till at length he grew more dainty still and played with his food, tasting only the inside of the kernel, while the ear, which was held balanced over the stick by one paw, slipped from his careless grasp and fell to the ground, when he would look over at it with a ludicrous expression of uncertainty, as if suspecting that it had life, with a mind not made up whether to get it again, or a new one, or be off; now thinking of corn, then listening to hear what was in the wind.

So the little impudent fellow would waste many an ear in a forenoon; till at last, seizing some longer and plumper one, considerably bigger than himself, and skilfully balancing it, he would set out with it to the woods, like a tiger with a buffalo, by the same zig-zag course and frequent pauses, scratching along with it as if it were too heavy for him and falling all the while, making its fall a diagonal between a perpendicular and horizontal, being determined to put it through at any rate;—a singularly frivolous and whimsical fellow;—and so he would get off with it to where he lived, perhaps carry it to the top of a pine tree forty or fifty rods distant, and I would afterwards find cobs strewn about the woods in various directions.

Walden, by H. D. THOREAU (1817-1862).

NOTES AND QUERIES

There are several sentences in this passage which are worthy of close imitation. For example, the first sentence might be "apèd" as follows:

"Usually the blackbird woke me in the early morning flying from tree to tree, and then singing from one of the lower branches as if his very life depended upon the clearness of his song."

Study the vocabulary, using a dictionary when necessary.

There is a very long sentence beginning with "One would approach" and ending with "I suspect." It is not advisable to make sentences of such great length, nor do we find many of them in good writing, but it is worth noting that the author succeeds in conveying to us the idea of very quick continuous action by the form of the sentence. The efforts to follow the animal's movements made him so breathless that he has not time to come to a full stop.

Note the constant use of the participle ending in -ing, and the colon or semi-colon instead of a full-stop. Mark all the words ending in -ing. Study the writer's use of the hyphen for indicating an aside.

Classify this book as a librarian would do.

§ 64. A Conversation at Stonehenge

The spirit of Stonehenge was strong upon me !

And after I had remained with my face on the ground for some time, I arose, placed my hat on my head, and, taking up my stick and bundle, wandered around the wondrous circle, examining each individual stone, from the greatest to the least ; and then, entering by the great

door, seated myself upon an immense broad stone, one side of which was supported by several small ones, and the other slanted upon the earth; and there in deep meditation I sat for an hour or two, till the sun shone in my face above the tall stones of the eastern side.

And as I sat still there, I heard the noise of bells, and presently a large number of sheep came browsing past the circle of stones; two or three entered, and grazed upon what they could find, and soon a man also entered the circle at the northern side.

"Early here, sir," said the man, who was tall, and dressed in a dark green slop, and had all the appearance of a shepherd; "a traveller, I suppose?"

"Yes," said I, "I am a traveller; are these sheep yours?"

"They are, sir; that is, they are my master's. A strange place this, sir," said he, looking at the stones; "ever been here before?"

"Never in body, frequently in mind."

"Heard of the stones, I suppose; no wonder—all the people of the plain talk of them."

"What do the people of the plain say of them?"

"Why, they say—How did they ever come here?"

"Do they not suppose them to have been brought?"

"Who should have brought them?"

"I have read that they were brought by many thousand men."

"Where from?"

"Ireland."

"How did they bring them?"

"I don't know."

"And what did they bring them for?"

"To form a temple, perhaps."

"What is that?"

"A place to worship God in."

"A strange place to worship God in."

"Why?"

"It has no roof."

“ Yes, it has.”
“ Where ? ” said the man, looking up.
“ What do you see above you ? ”
“ The sky.”
“ Well ? ”
“ Well ! ”
“ Have you anything to say ? ”
“ How did those stones come here ? ”
“ Are there other stones like these on the plains ? ” said I.
“ None ; and yet there are plenty of strange things on these downs.”
“ What are they ? ”
“ Strange heaps, and barrows, and great walls of earth built on the tops of hills.”
“ Do the people of the plain wonder how they came there ? ”
“ They do not.”
“ Why ? ”
“ They were raised by hands.”
“ And these stones ? ”
“ How did they ever come here ? ”
“ I wonder whether they are here ? ” said I.
“ These stones ? ”
“ Yes.”
“ So sure as the world,” said the man ; “ and, as the world, they will stand as long.”
“ I wonder whether there is a world.”
“ What do you mean ? ”
“ An earth and sea, moon and stars, sheep and men.”
“ Do you doubt it ? ”
“ Sometimes.”
“ I never heard it doubted before.”
“ It is impossible there should be a world.”
“ It a’n’t possible there shouldn’t be a world.”
“ Just so.” At this moment a fine ewe, attended by a lamb, rushed into the circle and fondled the knees of the shepherd. “ I suppose you would not care to have some milk,” said the man.

“ Why do you suppose so? ”

“ Because, so be, there be no sheep, no milk, you know; and what there ben’t is not worth having.”

“ You could not have argued better,” said I; “ that is, supposing you have argued; with respect to the milk you may do as you please.”

“ Be still, Nanny,” said the man; and producing a tin vessel from his scrip, he milked the ewe into it. “ Here is milk of the plains, master,” said the man, as he handed the vessel to me.

“ What are those barrows and great walls of earth you were speaking of? ” said I, after I had drunk some of the milk; “ are there any near where we are? ”

“ Not within many miles; the nearest is yonder away,” said the shepherd, pointing to the south-east. “ It’s a grand place, that, but not like this; quite different, and from it you have a sight of the finest spire in the world.”

“ I must go to it,” said I, and I drank the remainder of the milk; “ yonder, you say.”

“ Yes, yonder; but you cannot get to it in that direction, the river lies between.”

“ What river? ”

“ The Avon.”

“ Avon is British,” said I.

“ Yes,” said the man, “ we are all British here.”

“ No, we are not,” said I.

“ What are we then? ”

“ English.”

“ A’n’t they one? ”

“ No.”

“ Who were the British? ”

“ The men who are supposed to have worshipped God in this place, and who raised these stones.”

“ Where are they now? ”

“ Our forefathers slaughtered them, spilled their blood all about, especially in this neighbourhood, destroyed their pleasant places, and left not, to use their own words, one stone upon another.”

"Yes, they did," said the shepherd, looking aloft at the transverse stone.

"And it is well for them they did; whenever that stone, which English hands never raised, is by English hands thrown down, woe, woe, woe to the English race; spare it, English! Hengist spared it!—Here is sixpence."

"I won't have it," said the man.

"Why not?"

"You talk so prettily about these stones; you seem to know all about them."

"I never receive presents; with respect to the stones, I say with yourself, 'How did they ever come here?'"

"How did they ever come here?" said the shepherd?

Lavengro, by GEORGE BORROW (1803-1881).

NOTES AND QUERIES

The conversational part of this passage ought to be read aloud by two people, one taking the part of the shepherd and the other personating George Borrow, the writer.

Use the first long paragraph to help you in describing some great building or cave or wood which you have recently visited.

The second paragraph is also a good example for imitation.

Pay particular attention to the punctuation of the conversation; also to the simple, direct character of each question and answer. The shepherd must have been a remarkable man, judging from the clear-cut nature of his conversation. He does not hum-and-haw, never uses "You see," or "I says," or "Don't you know," or "Well—er," as many people do who are much higher in social rank and better "educated" than a shepherd on Salisbury Downs.

If a good artist were to illustrate the scene, what would he show in his picture? If you can sketch it, ever so roughly, do so.

§ 65. Walter Raleigh

Walter Raleigh was the younger son of a country gentleman of small fortune, but the great cause of his favourable reception at court, in the first instance, may be traced to his family connection with Queen Elizabeth's old governess, Kate Ashley.

That woman was aunt to Raleigh's half-brother, Sir Humphrey Gilbert, the celebrated navigator. The young adventurous Raleigh was not likely to lose the advantage of her powerful patronage, which had been openly bestowed upon Humphrey, who, through her influence, obtained considerable preferment and an important command in Ireland. It was in that devoted isle that Raleigh first distinguished himself by his military talents, and unhappily sullied his laurels with many acts of cold-blooded cruelty.

On his return to England he commenced the business of a courtier, and affected great bravery in his attire; and being gifted by nature with a fine presence and handsome person, he contrived to vie with the gayest of the be-ruffed and embroidered gallants who fluttered like a swarm of glittering insects round the maiden queen.

One day, a heavy shower having fallen before her Majesty went out to take her daily walk, attended by her ladies and officers of state, the royal progress was impeded by a miry slough. Elizabeth, dainty and luxurious in all her habits, paused, as if debating within herself how she might best avoid the "filing" of her feet.

Raleigh, who had, on that eventful day, donned a handsome new plush cloak, perceiving the queen's hesitation, stripped it hastily from his shoulders, and, with gallantry worthy of the age of chivalry, spread it on the ground before her Majesty, "whereon," says our author, "the

queen trod gently over, rewarding him afterwards with many suits for his so free and seasonable tender of so fair a footcloth."

Soon after this, Raleigh was standing in a window-recess, and observing that the queen's eye was upon him, he wrote the following sentence, with the point of a diamond, on one of the panes :

" Fain would I climb, but that I fear to fall."

Elizabeth encouraged her handsome poet-courtier by writing, with her own hand, this line of advice, under his sentence :

" If thy heart fail thee, do not climb at all."

Raleigh took the hint, and certainly no climber was ever bolder or more successful in his ascent to fame and fortune. If anything were to be given away, he lost no time in soliciting it of the queen.

" When will you cease to be a beggar, Raleigh ? " said the queen to him one day, apparently a little wearied of his greed.

" When, madam, you cease to be a giver," was the graceful reply.

The first possession acquired by England in the New World was discovered by Sir Walter Raleigh, and in compliment to Queen Elizabeth, named Virginia. It was from this coast that he first introduced tobacco into England.

It was a well-known tradition, that Raleigh's servant, entering his study with a foaming tankard of ale and nutmeg toast, saw him, for the first time, with a lighted pipe in his mouth, and enveloped in the clouds of smoke he was puffing forth; the simple fellow, imagining his master was the victim of an internal conflagration, flung the contents of the tankard in his face for the purpose of extinguishing the combustion, and then ran downstairs and alarmed the family with dismal outcries, " that

his master was on fire, and would be burned to ashes before they could come to his aid."

Life of Queen Elizabeth, by AGNES STRICKLAND (1806-1874).

NOTES AND QUERIES

The foregoing extract is a piece of biographical writing of real interest, because it is so personal. Read it carefully, more than once, before attempting to dissect it and taste the quality of the sentences by reading some of them aloud.

Re-tell in your own words one of the three stories here related about Raleigh.

The third paragraph is a good example for imitation ; e.g. :

"On Caxton's return to his native land he set up a printing press in Westminster, and set to work with great zeal ; and being a scholar as well as a printer he made for himself a place among the leaders of English literature who are the glory of our race and our beloved country."

Note the grace and melody of the Elizabethan sentence "whereon the queen trod gently over . . . so fair a footcloth." Also the graceful phrase "the ' filing ' of her feet." What word do we now use in place of "filing" ?

Compose two rhyming lines like those in the extract. Read up "Age of Chivalry" in the encyclopaedia. Attempt a rough pencil sketch of the incident of the cloak.

§ 66. An Irish Hedge School

The reader will then be pleased to picture to himself such a house, in a line with the hedge, the eave of the back roof within a foot of the ground behind it, a large hole exactly in the middle as a chimney, immediately under

which is an excavation in the floor, burned away by a large fire of turf, loosely heaped together. This is surrounded by a circle of urchins, sitting on the bare earth and exhibiting a series of speckled shins, all radiating towards the fire, like sausages on a *Poloni* dish.

There they are—wedged as close as they can sit; one with half a thigh off his breeches—another with half an arm off his tattered coat—a third without breeches at all, wearing as a substitute a piece of his mother's old petticoat pinned about his loins—a fourth, no coat—a fifth with a cap on him, because he has got a scald, from having sat under the juice of fresh-hung bacon—a sixth with a black eye—a seventh with two rags about his heels to keep his kibes clean—an eighth, crying to get home because he has got a headache, though it might be as well to hint that there is a drag-hunt to start from beside his father's in the course of the day.

In this ring, with his legs stretched in a most lordly manner, sits, upon a deal chair, Mat himself, with his hat on, basking in the enjoyment of unlimited authority. His dress consists of a black coat, considerably in want of repair, a white cravat, a black waistcoat, with one or two metal buttons sewed on where the original had fallen off, black corduroy trousers, twice dyed, and sheep's-gray stockings. In his hand is a large broad ruler, the emblem of his power, the woeful instrument of executive justice, and the signal of terror to all within his jurisdiction. In a corner below is a pile of turf, where, on entering, every boy throws his two pieces. He then comes up to the master, catches his forelock with his finger and thumb, and bobs down his head, by way of making him a bow, and goes to his seat.

Traits of the Irish Peasantry, by WILLIAM CARLETON (1794-1869).

NOTES AND QUERIES

This Irish writer has a pictorial power which is worth noting. The first paragraph provides all the material

for a good artist ; the second shows how to describe a number of people without beginning a fresh sentence about each.

Using the second paragraph as a model, describe a number of people at a party or sitting in a school class or elsewhere. Select, as Carleton does, something striking about the appearance of each person, something which marks him off from the others.

Imitate the sentence "In this ring . . . unlimited authority." The sentence immediately following is another good example. Almost any person within sight may be described in a similar manner.

There are several words in this passage which ought to be looked out in the dictionary. The sentence beginning "In his hand" needs special attention in this regard.

§ 67. The Desert

As long as you are journeying in the interior of the desert you have no particular point to make for as your resting place. The endless sands yield nothing but small stunted shrubs—even these fail after the first two or three days, and from that time you pass over broad plains—you pass over newly-reared hills—you pass through valleys dug out by the last week's storm, and the hills and the valleys are sand, sand, sand, still sand, and only sand, and sand, and sand again.

The earth is so samely that your eyes turn towards heaven—towards heaven, I mean, in the sense of sky. You look to the sun, for he is your task-master, and by him you know the measure of the work that you have done, and the measure of the work that remains for you to do. He comes when you strike your tent in the early morning ; and then, for the first hour of the day, as you move forward on your camel, he stands at your near side, and makes you know that the whole day's toil is before you ; then for a

while, and a long while, you see him no more, for you are veiled and shrouded, and dare not look upon the greatness of his glory, but you know where he strides overhead by the touch of his flaming sword.

No words are spoken, but your Arabs moan, your camels sigh, your skin glows, your shoulders ache, and for sights you see the pattern and the web of the silk that veils your eyes, and the glare of the outer light. Time labours on—your skin glows, your shoulders ache, your Arabs moan, your camels sigh, and you see the same pattern in the silk, and the same glare of light beyond; but conquering Time marches on, and by-and-by the descending sun has compassed the heaven, and now softly touches your right arm, and throws your lank shadow over the sand right along on the way for Persia. Then again you look upon his face, for his power is all veiled in his beauty, and the redness of flames has become the redness of roses—the fair wavy cloud that fled in the morning now comes to his sight once more—comes blushing, yet still comes on—comes burning with blushes, yet comes and clings to his side.

Eothen, by A. W. KINGLAKE (1811-1891).

NOTES AND QUERIES

Note the art with which the writer leads up, in the first paragraph, to the idea of sand, sand everywhere and still only sand. The paragraph might be imitated by making an attempt to describe the tropical ocean in a region far removed from any land.

In the second paragraph we get a sense of almost intolerable heat and glare. There is a fine metaphor in the last sentence of this paragraph, which is well worth study.

The third paragraph is of surpassing beauty and ought to be committed to memory. Note again the

beautiful metaphor in the last portion of the paragraph.

In what direction is the traveller going ?

§ 68. Scrooge

Oh ! but he was a tight-fisted hand at the grindstone, Scrooge ! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner ! Hard and sharp as flint, from which no steel had ever struck out generous fire ; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait : made his eyes red, his thin lips blue ; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him ; he iced his office in the dog-days, and didn't thaw it one degree at Christmas.

External heat and cold had little influence on Scrooge. No warmth could warm, nor wintry weather chill him. No wind that blew was bitterer than he ; no falling snow was more intent upon its purpose ; no pelting rain less open to entreaty. Foul weather didn't know where to have him. The heaviest rain and snow and hail and sleet could boast of the advantage over him in only one respect. They often "came down " handsomely, and Scrooge never did.

Nobody ever stopped him in the street to say, with gladsome looks, " My dear Scrooge, how are you ? when will you come to see me ? " No beggars implored him to bestow a trifle ; no children asked him what it was o'clock ; no man or woman ever once in all his life inquired the way to such and such a place, of Scrooge. Even the blind men's dogs appeared to know him, and when they saw him coming on, would tug their owners into doorways and up courts, and then would wag their tails as though they said, " No eye at all is better than an evil eye, dark master ! "

But what did Scrooge care ? It was the very thing he liked. To edge his way along the crowded paths of

life, warning all human sympathy to keep its distance, was what the knowing ones called "nuts" to Scrooge.

A Christmas Carol, by CHARLES DICKENS (1812-1870).

NOTES AND QUERIES

This passage shows another style of description. The first paragraph can be imitated by describing a benevolent man or woman, using adjectives with meanings opposite to those used here and building up, as Dickens does, a detailed description of a cheery, generous, warm-hearted man. The description might, if possible, be continued in the style of the second paragraph and even of the third. Some of the sentences may be passed over, for the parallel cannot be made perfect—nor does it matter.

Make a rough pencil sketch to illustrate the latter part of the third paragraph; or, if this is beyond your powers, describe the contents of the picture required.

§ 69. Christmas Morning

When I awoke the next morning, it seemed as if all the events of the preceding evening had been a dream, and nothing but the identity of the ancient chamber convinced me of their reality. While I lay musing on my pillow, I heard the sound of little feet pattering outside of the door, and a whispering consultation. Presently a ~~choir~~ of small voices chanted forth an old Christmas carol, the burden of which was

Rejoice, our Saviour he was born
On Christmas Day in the morning.

I rose softly, slipped on my clothes, opened the door suddenly, and beheld one of the most beautiful little fairy groups that a painter could imagine. It consisted of a

boy and two girls, the eldest not more than six, and lovely as seraphs. They were going the rounds of the house, and singing at every chamber-door; but my sudden appearance frightened them into mute bashfulness. They remained for a moment playing on their lips with little fingers, and now and then stealing a shy glance from under their eyebrows, until, as if by one impulse, they scampered away, and as they turned an angle of the gallery, I heard them laughing in triumph at their escape.

Everything conspired to produce kind and happy feelings in this stronghold of old-fashioned hospitality. The window of my chamber looked out upon what in summer would have been a beautiful landscape. There was a sloping lawn, a fine stream winding at the foot of it, and a tract of park beyond, with noble clumps of trees and herds of deer. At a distance was a neat hamlet, with the smoke from the cottage chimneys hanging over it, and a church with its dark spire in strong relief against the clear cold sky. The house was surrounded with evergreens, according to the English custom, which would have given almost an appearance of summer, but the morning was extremely frosty; the light vapour of the preceding evening had been precipitated by the cold, and covered all the trees and every blade of grass with its fine crystallisations. The rays of a bright morning sun had a dazzling effect among the glittering foliage. A robin, perched upon the top of a mountain-ash that hung its clusters of red berries just before my window, was basking himself in the sunshine, and piping a few querulous notes; and a peacock was displaying all the glories of his train, and strutting with the pride and gravity of a Spanish grandee on the terrace-walk below.

Old Christmas, by WASHINGTON LEVING (1783-1859).

NOTES AND QUERIES

Was the writer an Englishman? Give a reason for your answer, drawn from this extract.

Use the second paragraph for imitation, describing, say, a little child with a playful kitten or two frolicsome puppies.

Use the passage beginning "The window of my chamber" as a model for a description of some scene well known to you.

What is meant by "lovely as seraphs," "in strong relief," "precipitated by the cold," "its fine crystallisations," "Spanish grandee," "mute bashfulness," "stronghold of old-fashioned hospitality." Remember that phrase-study is better than word-study.

Consider the picture described in the last paragraph with a view to finding out how many colours are mentioned and how they are shown in vivid contrast with each other.

Where was the writer staying?

This passage is so beautiful and so well expressed that it is worth learning by heart. The student who fills his mind with sentences of this kind provides himself with a standard of comparison of the utmost value. He will be able to compare other sentences with them and will form a habit of rejecting, without conscious effort, what does not come up to the standard of excellence.

Good passages of prose or verse should always be read aloud. The student is recommended to take this book in his pocket on a country walk and read aloud some of the finer passages.

§ 70. The Landing of St. Augustine

Ebbe's Fleet is still the name of a farmhouse on a strip of high ground rising out of a marsh, and you can see at a glance that it must once have been a headland or pro-

montory running out into the sea between the two inlets of the estuary of the Stour on one side and Pegwell Bay on the other. What are now the broad green fields were then the waters of the sea. The tradition that "some landing" took place there is still preserved at the farm, and the field of clover which rises immediately on its north side is shown as the spot.

Here it was that Augustine came with his monks, his choristers, and the interpreters they had brought with them from France. The Saxon conquerors, like Augustine, are described as having landed at Ebbe's Fleet, because they were to have the Isle of Thanet for their first possession, apart from the mainland; and Augustine landed there that he might remain safe on that side the broad river till he knew the mind of the king.

There they landed "in the ends," "in the corner of the world," as it was then thought, and waited secure in their island retreat till they heard how the announcement of their arrival was received by Ethelbert, King of Kent.

Ethelbert was, like all the Saxons, a heathen; but his wife Bertha was a Christian. She had her Christian chaplain with her, and a little chapel outside the town, which had once been used as a place of British Christian worship, was given up to her use. To Bertha it would be no new thought that possibly she might be the means of converting her husband, and it is probable that Ethelbert had heard enough from Bertha to dispose him favourably towards the new religion. But Ethelbert's conduct on hearing that the strangers were actually arrived was still hesitating. He would not suffer them to come to Canterbury; they were to remain in the Isle of Thanet, with the Stour flowing between himself and them; and on no account were they to hold their first interview under a roof—it must be in the open air, for fear of the charms and spells which he feared they might exercise over him.

The meeting must have been remarkable. The Saxon king with his wild soldiers round, seated on the bare ground on one side; on the other side, with a huge silver cross

borne before him, and beside it a large picture of Christ painted and gilded after the fashion of those times, on an upright board, came up from the shore Augustine and his companions, chanting as they advanced.

He, as we are told, was a man of almost gigantic stature, head and shoulders taller than any one else; with him were Lawrence, Archbishop of Canterbury, and Peter, who became the first Abbot of St. Augustine's. They and their companions, amounting altogether to forty, sat down at the king's command, and the interview began.

Augustine could not understand a word of Anglo-Saxon; and Ethelbert could not speak a word of Latin. But the priests whom Augustine had brought from France now stepped forward as interpreters; and thus the dialogue which followed was carried on.

The king heard it all attentively, and then gave this answer, "Your words are fair, and your promises; but because they are new and doubtful, I cannot give my assent to them, and leave the customs which I have so long observed, with the whole Anglo-Saxon race. But because you have come hither as strangers from a long distance we are anxious to receive you hospitably, and to give you all that is needed for your support, nor do we hinder you from joining all whom you can to the faith of your religion."

From the Isle of Thanet the missionaries crossed the broad ferry to Richborough, of which the vast ruins still remain. Underneath the overhanging cliff of the castle the king received the missionaries. They then advanced to Canterbury along the vale of the Stour.

As they came within sight of the city—the rude wooden city on the banks of the river—they formed themselves into a long procession; they lifted up again the tall silver cross and the rude painted board, and they sang one of the Litanies which Gregory had introduced for the plague at Rome: "We beseech Thee, O Lord, in all Thy mercy, that Thy wrath and Thine anger may be removed from this city, and from Thy holy house. Allelujah."

Doubtless, as they uttered that last word, they must have remembered that they were thus fulfilling to the letter the very wish that Gregory had expressed when he first saw the Saxon children in the market-place at Rome.

Historical Memorials of Canterbury, by DEAN STANLEY (1815-1881).

NOTES AND QUERIES

Use the first sentence as a model for description of some house, castle, or other building known to you.

What is there which is arresting about this passage?

Study the words from the point of view of length and difficulty.

How many pictures could an artist select from this extract? Choose the picture which pleases you best and either sketch it roughly or write out short instructions, as if for an artist, describing the contents and arrangement of the drawing.

Can you suggest a reason for the king's stipulation about the first meeting being held in the open air?

Tell the old history story of Gregory and the English slave children to which reference is made in the last paragraph.

Use the king's speech as a model for a reply to an ambassador visiting one of the early monarchs with a view to enlisting his help in a war against a common enemy.

Re-read the whole passage with a map of Kent before you.

§ 71. Lady and Lord

Generally, we are under an impression that a man's duties are public, and a woman's private. But this is

not altogether so. A man has a personal work or duty, relating to his own home, and a public work or duty, which is the expansion of the other, relating to the state. So a woman has a personal work or duty, relating to her own home, and a public work or duty, which is also the expansion of that.

Now the man's work for his own home is, as has been said, to secure its maintenance, progress, and defence; the woman's to secure its order, comfort, and loveliness.

Expand both these functions. The man's duty, as a member of a commonwealth, is to assist in the maintenance, in the advance, in the defence of the state. The woman's duty, as a member of the commonwealth, is to assist in the ordering, in the comforting, and in the beautiful adornment of the state.

What the man is at his own gate, defending it, if need be, against insult and spoil, that also, not in a less, but in a more devoted measure, he is to be at the gate of his country, leaving his home, if need be, even to the spoiler, to do his more incumbent work there.

And, in like manner, what the woman is to be within her gates, as the centre of order, the balm of distress, and the mirror of beauty; that she is also to be without her gates, where order is more difficult, distress more imminent, loveliness more rare.

And as within the human heart there is always set an instinct for all its real duties,—an instinct which you cannot quench, but only warp and corrupt if you withdraw it from its true purpose;—as there is the intense instinct of love, which, rightly disciplined, maintains all the sanctities of life, and, misdirected, undermines them; and *must* do either the one or the other;—so there is in the human heart an inextinguishable instinct, the love of power, which, rightly directed, maintains all the majesty of law and life, and misdirected, wrecks them.

Deep rooted in the innermost life of the heart of man, and of the heart of woman, God set it there, and God keeps it there. Vainly, as falsely, you blame or rebuke the desire

of power!—For Heaven's sake, and for Man's sake, desire it all you can. But *what* power? That is all the question. Power to destroy? the lion's limb, and the dragon's breath? Not so. Power to heal, to redeem, to guide, and to guard. Power of the sceptre and shield; the power of the royal hand that heals in touching,—that binds the fiend, and looses the captive; the throne that is founded on the rock of Justice, and descended from only by steps of Mercy. Will you not covet such power as this, and seek such throne as this, and be no more housewives, but queens?

It is now long since the women of England arrogated, universally, a title which once belonged to nobility only; and, having once been in the habit of accepting the simple title of gentlewoman, as correspondent to that of gentleman, insisted on the privilege of assuming the title of "Lady,"¹ which properly corresponds only to the title of "Lord."

I do not blame them for this; but only for their narrow motive in this. I would have them desire and claim the title of Lady, provided they claim, not merely the title, but the office and duty signified by it. Lady means "bread-giver" or "loaf-giver," and Lord means "maintainer of laws," and both titles have reference, not to the law which is maintained in the house, nor to the bread which is given to the household; but to law maintained for the multitude, and to bread broken among the multitude. So that a Lord has legal claim only to his title in so far as he is the maintainer of the justice of the Lord of Lords; and a Lady has legal claim to her title, only so far as she

¹ I wish there were a true order of chivalry instituted for our English youth of certain ranks, in which both boy and girl should receive, at a given age, their knighthood and ladyhood by true title; attainable only by certain probation and trial both of character and accomplishment; and to be forfeited, on conviction, by their peers, of any dishonourable act. Such an institution would be entirely, and with all noble results, possible, in a nation which loved honour. That it would not be possible among us, is not to the discredit of the scheme.

communicates that help to the poor representatives of her Master, which women once, ministering to Him of their substance, were permitted to extend to that Master Himself; and when she is known, as He Himself once was, in breaking of bread.

And this beneficent and legal dominion, this power of the Dominus, or House-Lord, and of the Domina, or House-Lady, is great and venerable, not in the number of those through whom it has lineally descended, but in the number of those whom it grasps within its sway; it is always regarded with reverent worship wherever its dynasty is founded on its duty, and its ambition co-relative with its beneficence. Your fancy is pleased with the thought of being noble ladies, with a train of vassals. Be it so; you cannot be too noble, and your train cannot be too great; but see to it that your train is of vassals whom you serve and feed, not merely of slaves who serve and feed *you*; that the multitude which obeys you is of those whom you have comforted, not oppressed,—whom you have redeemed, not led into captivity.

And this, which is true of the lower or household dominion, is equally true of the queenly dominion;—that highest dignity is open to you, if you will also accept that highest duty. *Rex et Regina—Roi et Reine—“Right-doers”*; they differ but from the Lady and Lord, in that their power is supreme over the mind as over the person—that they not only feed and clothe, but direct and teach. And whether consciously or not, you must be, in many a heart, enthroned: there is no putting by that crown; queens you must always be; queens to your loves; queens to your husbands and your sons; queens of higher mystery to the world beyond, which bows itself, and will for ever bow, before the myrtle crown, and the stainless sceptre, of womanhood. But, alas! you are too often idle and careless queens, grasping at majesty in the least things, while you abdicate it in the greatest; and leaving misrule and violence to work their will among men, in defiance of the power, which, holding straight in gift from

the Prince of all Peace, the wicked among you betray, and the good forget.

Sesame and Lilies, by JOHN RUSKIN (1819-1900).

NOTES AND QUERIES

Read the passage twice, very slowly, weighing the sentences and allowing them to have that quiet influence upon your mind which will help to make you a writer of good, sound English.

Consider the second paragraph. Weigh carefully the exact meaning of the words "maintenance, progress, and defence" and "order, comfort, and loveliness." Note how Ruskin frequently uses triple or quadruple words or phrases. Find out other examples from this passage. Note that this habit of expression, a very graceful one, arose from Ruskin's upbringing on the Bible and Book of Common Prayer in which such phrases continually occur, such as "a godly, righteous, and sober life."

* Use the second paragraph as a model to contrast the work of the soldier and the sailor.

Study the fourth paragraph in the light of what happened in the Great War of 1914-1919.

Consider the meaning of the phrases: "member of the commonwealth"; "the gate of his country"; "more incumbent work"; "balm of distress"; "mirror of beauty"; "maintains all the sanctities"; "inextinguishable instinct."

. Attempt a précis of the whole passage, showing the author's argument in the outline.

Write a short essay on the knights of the Age of Chivalry, concluding with an account of Ruskin's sugges-

tion as offered in the foregoing foot-note. Give your own personal opinion of this suggestion.

Note that Ruskin's eloquence is inclined to carry him away. He has such a command over beautiful language that his words often hide the argument. He often appeals to the heart rather than the head. He writes in a glow of fervour which sweeps his readers off their feet.

Who is "the Master Himself." Look up the Gospel of St. Luke and find, near the end, the story of the Walk to Emmaus. Read it and note the similarity of Ruskin's style of writing to that of the New Testament.

Write down, in simple language, the meaning of the passage "And this beneficent . . . co-relative with its beneficence." Make good use of a dictionary.

§ 72. How Animals Reason

Of all the faculties of the human mind, it will, I presume, be admitted that *Reason* stands at the summit. Only a few persons now dispute that animals possess some power of reasoning. Animals may constantly be seen to pause, deliberate, and resolve. It is a significant fact, that the more the habits of any particular animal are studied by a naturalist, the more he attributes to reason and the less to unlearnt instincts. In future chapters we shall see that some animals extremely low in the scale apparently display a certain amount of reason. No doubt it is often difficult to distinguish between the power of reason and that of instinct. For instance, Dr. Hayes, in his work on *The Open Polar Sea*, repeatedly remarks that his dogs, instead of continuing to draw the sledges in a compact body, diverged and separated when they came to thin ice, so that their weight might be more evenly distributed. This was often the first warning which the travellers received that the ice was becoming thin and

dangerous. Now, did the dogs act thus from the experience of each individual, or from the example of the older and wiser dogs, or from an inherited habit, that is from instinct ? This instinct may possibly have arisen since the time, long ago, when dogs were first employed by the natives in drawing their sledges ; or the Arctic wolves, the parent stock of the Esquimaux dog, may have acquired an instinct impelling them not to attack their prey in a close pack, when on thin ice.

We can only judge by the circumstances under which actions are performed, whether they are due to instinct, or to reason, or to the mere association of ideas : this latter principle, however, is intimately connected with reason. A curious case has been given by Prof. Möbius, of a pike, separated by a plate of glass from an adjoining aquarium stocked with fish, and who often dashed himself with such violence against the glass in trying to catch the other fishes, that he was sometimes completely stunned. The pike went on thus for three months, but at last learnt caution, and ceased to do so. The plate of glass was then removed, but the pike would not attack these particular fishes, though he would devour others which were afterwards introduced ; so strongly was the idea of a violent shock associated in his feeble mind with the attempt on his former neighbours. If a savage, who had never seen a large plate-glass window, were to dash himself even once against it, he would for a long time afterwards associate a shock with a window-frame ; but very differently from the pike, he would probably reflect on the nature of the impediment, and be cautious under analogous circumstances. Now with monkeys, as we shall presently see, a painful or merely a disagreeable impression, from an action once performed, is sometimes sufficient to prevent the animal from repeating it. If we attribute this difference between the monkey and the pike solely to the association of ideas being so much stronger and more persistent in the one than the other, though the pike often received much the more severe injury, can we maintain in the case of man

that a similar difference implies the possession of a fundamentally different mind?

Houzeau relates that, whilst crossing a wide and arid plain in Texas, his two dogs suffered greatly from thirst, and that between thirty and forty times they rushed down the hollows to search for water. These hollows were not valleys, and there were no trees in them, or any other difference in the vegetation, and as they were absolutely dry there could have been no smell of damp earth. The dogs behaved as if they knew that a dip in the ground offered them the best chance of finding water, and Houzeau has often witnessed the same behaviour in other animals.

I have seen, as I daresay have others, that when a small object is thrown on the ground beyond the reach of one of the elephants in the Zoological Gardens, he blows through his trunk on the ground beyond the object, so that the current reflected on all sides may drive the object within his reach. Again a well-known ethnologist, Mr. Westropp, informs me that he observed in Vienna a bear deliberately making with his paw a current in some water, which was close to the bars of his cage, so as to draw a piece of floating bread within his reach. These actions of the elephant and bear can hardly be attributed to instinct or inherited habit, as they would be of little use to an animal in a state of nature. Now, what is the difference between such actions, when performed by an uncultivated man, and by one of the higher animals?

The savage and the dog have often found water at a low level, and the coincidence under such circumstances has become associated in their minds. A cultivated ~~man~~ would perhaps make some general proposition on the subject; but from all that we know of savages it is extremely doubtful whether they would do so, and a dog certainly would not. But a savage, as well as a dog, would search in the same way, though frequently disappointed; and in both it seems to be equally an act of reason, whether or not any general proposition on the subject is consciously placed before the mind. The same would apply to the

elephant and the bear making currents in the air or water. The savage would certainly neither know nor care by what law the desired movements were effected ; yet his act would be guided by a rude process of reasoning, as surely as would a philosopher in his longest chain of deductions. There would no doubt be this difference between him and one of the higher animals, that he would take notice of much slighter circumstances and conditions, and would observe any connection between them after much less experience, and this would be of paramount importance. I kept a daily record of the actions of one of my infants, and when he was about eleven months old, and before he could speak a single word, I was continually struck with the greater quickness with which all sorts of objects and sounds were associated together in his mind, compared with that of the most intelligent dogs I ever knew. But the higher animals differ in exactly the same way in this power of association from those low in the scale, such as the pike, as well as in that of drawing inferences and of observation.

The promptings of reason, after very short experience, are well shown by the following actions of American monkeys, which stand low in their order. Rengger, a most careful observer, states that when he first gave eggs to his monkeys in Paraguay, they smashed them, and thus lost much of their contents ; afterwards they gently hit one end against some hard body, and picked off the bits of shell with their fingers. After cutting themselves only *once* with any sharp tool, they would not touch it again, or would handle it with the greatest caution. Lumps of sugar were often given them wrapped up in paper ; and Rengger sometimes put a live wasp in the paper, so that in hastily unfolding it they got stung ; after this had *once* happened, they always first held the packet to their ears, to detect any movement within.

The following cases relate to dogs. Mr. Colquhoun winged two wild-ducks, which fell on the further side of a stream ; his retriever tried to bring over both at once, but

could not succeed ; she then, though never before known to ruffle a feather, deliberately killed one, brought over the other, and returned for the dead bird. Col. Hutchinson relates that two partridges were shot at once, one being killed, the other wounded ; the latter ran away, and was caught by the retriever, who on her return came across the dead bird ; "she stopped, evidently greatly puzzled, and after one or two trials, finding she could not take it up without permitting the escape of the winged bird, she considered a moment, then deliberately murdered it by giving it a severe crunch, and afterwards brought away both together. This was the only known instance of her having wilfully injured any game." Here we have reason though not quite perfect, for the retriever might have brought the wounded bird first and then returned for the dead one, as in the case of the two wild-ducks. I give the above cases, as resting on the evidence of two independent witnesses, and because in both instances the retrievers, after deliberation, broke through a habit which is inherited by them (that of not killing the game retrieved), and because they show how strong their reasoning faculty must have been to overcome a fixed habit.

The Origin of Species, by CHARLES DARWIN (1809-1882).

NOTES AND QUERIES

This is a longer extract than usual. It ought to be read very slowly, with the help of a dictionary, in order to get at the meaning ; but the student must remember that phrase-study is more important for reading and composition than word-study. Work the following exercises during a second reading.

Collect or recall some instances of animal intelligence and set them down on the model of some of Charles Darwin's stories. Give a title to each of your anecdotes.

Which is of higher intelligence, pike or monkey ?

Why do you say so ? Which is higher, dog or savage ? Which is highest of all ?

Show from this passage that two animals of the same kind, such as the dog, may possess a different degree of intelligence. Tell the story in your own way and make each dog talk to itself before acting.

Set down any observations on animals and their powers of reasoning which are drawn from your own experience. If the subject does not really interest you, do not pretend that it does.

§ 73. Salt and Lovel

. Salt never knew what he was worth in the world ; and having but a competency for his rank, which his indolent habits were little calculated to improve, might have suffered severely if he had not had honest people about him. Lovel took care of everything. He was at once his clerk, his good servant, his dresser, his friend, his guide, stop-watch, auditor, treasurer. He did nothing without consulting Lovel, or failed in anything without expecting and fearing his admonishing. He put himself almost too much in his hands, had they not been the purest in the world. He resigned his title almost to respect as a master, if L. could ever have forgotten for a moment that he was a servant.

I knew this Lovel. He was a man of an incorrigible and losing honesty. A good fellow withal, and "would strike." In the cause of the oppressed he never considered inequalities or calculated the number of his opponents. He once wrested a sword out of the hand of a man of quality that had drawn upon him, and pommelled him severely with the hilt of it. The swordsman had offered insult to a female—an occasion upon which no odds against him could have prevented the interference of Lovel.

L. was the liveliest little fellow breathing ; had a face as gay as Garrick's, whom he was said greatly to resemble ;

possessed a fine turn for humorous poetry—next to Swift and Prior; moulded heads in clay or plaster of Paris to admiration, by the dint of natural genius merely; turned cribbage-boards, and such small cabinet toys to perfection; took a hand at quadrille or bowls with equal facility; made punch better than any man of his degree in England; had the merriest quips and conceits; and was altogether as brimful of rogueries and inventions as you could desire. He was a brother of the angle, moreover, and just such a free, hearty, honest companion as Mr. Izaak Walton would have chosen to go a-fishing with.

I saw him in his old age and the decay of his faculties, palsy-smitten, in the last sad stage of human weakness—"a remnant most forlorn of what he was"—yet even then his eye would light up upon the mention of his favourite Garrick. . . . At intervals, too, he would speak of his former life, and how he came up a little boy from Lincoln to go to service, and how his mother cried at parting with him, and how he returned, after some years' absence, in his smart new livery to see her, and she blessed herself at the change, and could hardly be brought to believe that it was "her own bairn." And then, the excitement subsiding, he would weep, till I have wished that sad second childhood might have a mother still to lay its head upon her lap. But the common Mother of us all in no long time after received him gently into hers.

Essays by CHARLES LAMB (1775–1834).

NOTES AND QUERIES

What was the relationship between Salt and Lovel? Note that the Lovel of this passage was really Charles Lamb's father, who was servant to a barrister.

Study and explain the phrases "a competency for his rank"; "his indolent habits"; "stop-watch, auditor, treasurer"; "fearing his admonishing"; "incorrigible and losing honesty"; "a man of quality";

" pommelled him severely"; "no odds against him could have prevented the interference of"; "by the dint of natural genius"; "turned cribbage-boards to perfection"; "had the merriest quips and conceits"; "a brother of the angle"; "decay of his faculties"; "the excitement subsiding"; "the common Mother of us all."

Use the third paragraph as a model for a description of some person very well known to you whose habits and character you have carefully observed.

What opinion have you formed of the writer of this passage, now that you know he was really writing about his father?

§ 74. Farmer George

King George's household was a model of an English gentleman's household. It was early; it was kindly; it was charitable; it was frugal; it was orderly; it must have been stupid to a degree which I shudder now to contemplate. It always rose, rode, dined at stated intervals. Day after day was the same. At the same hour at night the King kissed his daughters' jolly cheeks; the Princesses kissed their mother's hand; and Madame brought the Royal nightcap. At the same hour the equerries and women in waiting had their little dinner, and cackled over their tea. The King had his backgammon or his evening concert; the equerries yawned themselves to death in the ante-room; or the King and his family walked on Windsor slopes, the King holding his darling little Princess Amelia by the hand; and the people crowded round quite good-naturedly; and the Eton boys thrust their chubby cheeks under the crowd's elbows; and the concert over, the King never failed to take his enormous cocked-hat off, and salute his band, and say, "Thank you, gentlemen."

A quieter household, a more prosaic life than this of

Kew or Windsor, cannot be imagined. Rain or shine, the King rode every day for hours; poked his red face into hundreds of cottages round about, and showed that shovel hat and Windsor uniform to farmers, to pig-boys, to old women making apple-dumplings; to all sorts of people, gentle and simple, about whom countless stories are told.

Nothing can be more undignified than these stories. When Haroun Alraschid visits a subject incog., the latter is sure to be very much the better for the caliph's magnificence. Old George showed no such Royal splendour. He used to give a guinea sometimes: sometimes feel in his pockets and find he had no money: often ask a man a hundred questions: about the number of his family, about his oats and beans, about the rent he paid for his house; and ride on. On one occasion he played the part of King Alfred, and turned a piece of meat with a string at a cottager's house. When the old woman came home, she found a paper with an enclosure of money, and a note written by the Royal pencil: "Five guineas to buy a jack." It was not splendid, but it was kind and worthy of Farmer George.

One day, when the King and Queen were walking together, they met a little boy—they were always fond of children, the good folk—and patted the little white head. "Whose little boy are you?" asks the Windsor uniform. "I am the King's beefeater's little boy," replied the child. On which the King said, "Then kneel down, and kiss the Queen's hand." But the innocent offspring of the beef-eater declined this treat. "No," said he; "I won't kneel, for if I do, I shall spoil my new breeches." The thrifty King ought to have hugged him and knighted him on the spot.

George's admirers wrote pages and pages of such stories about him. One morning, before anybody else was up, the King walked about Gloucester town; pushed over Molly the housemaid with her pail, who was scrubbing the doorsteps; ran upstairs and woke all the equerries in their bedrooms; and then trotted down to the bridge,

where, by this time, a dozen of louts were assembled. "What! is this Gloucester New Bridge?" asked our gracious monarch; and the people answered him, "Yes, your Majesty." "Why, then, my boys," said he, "let us have a huzzay!" After giving them which intellectual gratification, he went home to breakfast.

Our fathers read these simple tales with fond pleasure; laughed at these very small jokes; liked the old man who poked his nose into every cottage; who lived on plain wholesome roast and boiled; who despised your French kickshaws; who was a true, hearty old English gentleman.

The Four Georges, by W. M. THACKERAY (1811-1863).

NOTES AND QUERIES

Use this paragraph as a model for a description of some quiet, regular household well known to you.

Study the following phrases: "it was frugal"; "Haroun Alraschid visits a subject incog." ; "played the part of King Alfred" ; "asks the Windsor uniform" ; "intellectual gratification" ; "despised your French kickshaws."

Investigate the meaning of the terms "satire," "heroic," and "mock-heroic" in the dictionary. Would you apply any of these terms to Thackeray's method of dealing with this subject? Give reasons for your opinion.

What is the general impression of the king gained by the reader of this passage? Has this monarch any resemblance to the "Rex" of the extract from Ruskin?

§ 75. The Home

The family, like the home in which they live, needs to be kept in repair, lest some little rift in the walls should appear and let in the wind and rain. The happiness of a family depends very much on attention to little things.

Order, comfort, regularity, cheerfulness, good taste, pleasant conversation—these are the ornaments of daily life, deprived of which it degenerates into a wearisome routine. There must be light in the dwelling, and brightness and pure spirits and cheerful smiles. Home is not usually the place of toil, but the place to which we return and rest from our labours; in which parents and children meet together and pass a careless and joyful hour. To have nothing to say to others at such times, in any rank of life, is a very unfortunate temper of mind, and may perhaps be regarded as a serious fault; at any rate it makes a house vacant and joyless.

BENJAMIN JOWETT.

NOTES AND QUERIES

Read over this short passage three times and then try to recite or write down the passage from memory.

Use the first sentence as a model for a sentence on friendship between two people.

Use the next two sentences as a model for a passage on love between husband and wife.

Use the sentence “Home is not . . . hour” as a model for a description of a church.

§ 76. A Townsman’s Letter about a Country Holiday

Since the date of my last letter, I have been a traveller. A strong desire seized me of visiting remote regions. My first impulse was to go to Paris . . . and my final resolve was a tour to the Lakes.

I set out with Mary to Keswick without giving Coleridge any notice; for my time being precious did not admit of it. He received us with all the hospitality in the world, and gave up his time to show us all the wonders of the country. He dwells upon a small hill by the side of Keswick, in a comfortable house, quite enveloped on all

sides by a net of mountains: great floundering bears and monsters they seemed, all couchant and asleep.

· We got in in the evening, travelling in a post-chaise from Penrith, in the midst of a gorgeous sunshine, which transmuted all the mountains into colours, purple, etc., etc. We thought we had got into fairyland. But that went off (it never came again—while we stayed we had no more fine sunsets); and we entered Coleridge's comfortable study just in the dusk, when the mountains were all dark, with clouds upon their heads. Such an impression I never received from objects of sight before, nor do I suppose I can ever again. Glorious creatures, fine old fellows, Skiddaw, etc. I shall never forget ye, how ye lay about that night like an intrenchment; gone to bed, as it seemed, for the night, but promising that ye were to be seen in the morning.

Coleridge had got a blazing fire in his study; which is a large, antique, ill-shaped room, with an old-fashioned organ, never played upon, big enough for a church, shelves of scattered folios, an Aeolian harp, and an old sofa, half-bed, etc. And all looking out upon the last fading view of Skiddaw and his broad-breasted brethren: what a night!

· Here we stayed three full weeks, in which time I visited Wordsworth's cottage, where we stayed a day or two—the Wordsworths were gone to Calais. They have since been in London and passed much time with us: he is now gone into Yorkshire to be married.

So we have seen Keswick, Grasmere, Ambleside, Ullswater, and a place at the other end of Ullswater,—I forget the name—to which we travelled on a very sultry day over the middle of Helvellyn. We have clambered up to the top of Skiddaw, and I have waded up the bed of Lodore. In fine, I have satisfied myself that there is such a thing as that which tourists call romantic, which I very much suspected before; they make such a spluttering about it, and toss their splendid epithets around them, till they give as dim a light as at four o'clock next morning the lamps do after an illumination.

Mary was excessively tired, when we got about half way up Skiddaw, but we came to a cold rill (than which nothing can be imagined more cold, running over cold stones) and with the reinforcement of a draught of cold water she surmounted it most manfully. Oh, its fine black head, and the bleek air atop of it, with a prospect of mountains all about and about, making you giddy; and then Scotland afar off, and the border countries so famous in song and ballad! It was a day that will stand out, like a mountain, I am sure, in my life. But I am returned (I have now been come home near three weeks—I was a month out) and you cannot conceive the degradation I felt at first, from being accustomed to wander free as *air* among mountains, and bathe in rivers without being controlled by any one, to come home and *work*. I felt very *little*. I had been dreaming I was a very great man. But that is going off, and I find I shall conform in time to that state of life to which it has pleased God to call me.

Besides, after all, Fleet Street and the Strand are better places to live in for good and all than among Skiddaw. Still I turn back to those great places where I wandered about, participating in their greatness. After all I could not *live* in Skiddaw. I could spend a year—two, three years—among them, but I must have a prospect of seeing Fleet Street at the end of that time, or I should mope and pine away I know. Still, Skiddaw is a fine creature.

Letters of Charles Lamb.

NOTES AND QUERIES

Pick out two or three pen pictures from this passage. Select the one you like best and direct an artist how to show the scene with his pencil.

Search Lamb's descriptions for "splendid epithets."

Do you think Ruskin would have written the words "glorious creatures, fine old fellows, Skiddaw," etc.

Who were Coleridge and Mary and the Wordsworths?

Use the paragraph “ Mary was excessively tired . . . God to call me,” to help you in describing some scene which always pleases you.

Sum up, in your own words, Lamb’s conclusion on the whole matter. If Lamb had lived near Skiddaw what would he (and we) have missed ?

Describe your own feelings on your return to your home from a holiday. How long should a holiday last ?

§ 77. Two Great Men

1. NELSON

There was reason to suppose, that in the course of nature, he might have attained, like his father, to a good old age. Yet he cannot be said to have fallen prematurely whose work is done ; nor ought to be lamented who died so full of honours, and at the height of human fame. The most triumphant death is that of the martyr ; the most awful that of the martyred patriot ; the most splendid that of the hero in the hour of victory ; and if the chariot and the horses of fire had been vouchsafed for Nelson’s translation, he could scarcely have departed in a brighter blaze of glory. He has left us, not indeed his mantle of inspiration, but a name and an example, which are at this hour inspiring hundreds of the youth of England ; a name which is our pride, and an example which will continue to be our shield and our strength.

2. WELLINGTON

Foresight and enterprise, with our commander, went hand in hand ; he never advanced, but so as to be sure of his retreat ; and never retreated but in such an attitude as to impose upon a superior enemy. . . . There was something more precious than these, more to be desired than the high and enduring fame which he had secured by his military achievements, the satisfaction of thinking to what end those achievements had been directed ; that they

were for the deliverance of two most injured and grievously oppressed nations ; for the safety, honour, and welfare of his own country ; and for the general interests of Europe and of the civilised world. His campaigns were sanctified by the cause ; they were sullied by no cruelties, no crimes ; the chariot wheels of his triumphs have been followed by no curses ; his laurels are entwined with the amaranths of righteousness, and upon his deathbed he might remember his victories among his good works.

ROBERT SOUTHEY (1774-1843).

NOTES AND QUERIES

How would you describe the style of writing of these passages ?

Explain the reference “ the chariot and the horses of fire.”

Whence does Southey borrow the phrase “ safety, honour, and welfare ” ?

Study the use of the semi-colon in this passage. Would a full-stop be a good substitute for each semi-colon ?

After a careful dictionary study of the last sentence which begins “ His campaigns . . . ” set down the meaning of the passage in your own words.

§ 78. The Weaver’s Foundling

Baby was christened ; and on this occasion Silas, making himself as clean and tidy as he could, appeared for the first time within the church, and shared in the observances held sacred by his neighbours. . . . He had no distinct idea about the baptism and the churchgoing, except that Dolly had said it was for the good of the child ; and in this way, as the weeks grew to months, the child created fresh and fresh links between his life and the lives from which he had hitherto shrunk con-

tinually into narrower isolation. Unlike the gold which needed nothing, and must be worshipped in close-locked solitude—which was hidden away from the daylight, was deaf to the song of birds, and started to no human tones—Eppie was a creature of endless claims and ever-growing desires, seeking and loving sunshine, and living sounds, and living movements; making trial of everything, with trust in new joy, and stirring the human kindness in all eyes that looked on her.

The gold had kept his thoughts in an ever-repeated circle, leading to nothing beyond itself; but Eppie was an object compacted of changes and hopes that forced his thoughts onward and carried them far away from their old eager pacing towards the same blank limit—carried them away to the new things that would come with the coming years, when Eppie would have learned to understand how her father Silas cared for her, and made him look for images of that time in the ties and charities that bound together the families of his neighbours. The gold had asked that he should sit weaving longer and longer, deafened and blinded more and more to all things except the monotony of his loom and the repetition of his web; but Eppie called him away from his weaving, and made him think all its pauses a holiday, reawakening his senses with her fresh life, even to the old winter flies that came crawling forth in the early spring sunshine, and warming him into joy because *she* had joy.

And when the sunshine grew strong and lasting, so that the buttercups were thick in the meadows, Silas might be seen in the sunny midday, or in the later afternoon when the shadows were lengthening under the hedge-rows, strolling out with uncovered head to carry Eppie beyond the Stone-pits to where the flowers grew, till they reached some favourite bank where he could sit down; while Eppie toddled to pluck the flowers, and made remarks to the winged things that murmured happily above the bright petals, calling “Dad-dad’s” attention

continually by bringing him the flowers. Then she would turn her ear to some sudden bird-note, and Silas learned to please her by making signs of hushed stillness, that they might listen for the note to come again ; so that when it came, she set up her small back and laughed with gurgling triumph. Sitting on the banks in this way, Silas began to look for the once familiar herbs again ; and as the leaves, with their unchanged outline and markings, lay on his palm, there was a sense of crowding remembrances from which he turned away timidly, taking refuge in Eppie's little world, that lay lightly on his enfeebled spirit.

Silas Marner, by GEORGE ELIOT (1819-1880).

NOTES AND QUERIES

What does this passage appear to be taken from ? Who are the characters and what are you told of their relationship to each other ? What have you guessed or gathered concerning Silas's character, ways, and circumstances ?

Pick out the word-picture from this extract. Describe its contents and arrangement as for an artist.

George Eliot (really a woman writer named Mary Ann Evans) is not a simple writer ; but her language is well worthy of careful study.

Note the sharp contrast drawn between the miser's gold and the little child in the first and second paragraphs. The formation and grouping of these sentences ought to be a help in contrasting two things or people, one of which is much more desirable than the other. It is, perhaps, better to use the second paragraph as a model. Contrast, for example, life in town and country, or fishing and cricket as hobbies.

Another good model is the paragraph beginning " And when the sunshine " and ending " where the flowers

grew." This might be used as a basis for describing a walk to a lake in the summer moonlight, *e.g.* :

— And when the moon rode high in the heavens, so that the shadows lay black upon the roadway . . . etc.

§ 79. The Fight with Apollyon

Then Apollyon straddled quite over the whole breadth of the way, and said "I am void of fear in this matter; prepare thyself to die, for I swear by my infernal den that thou shalt go no further, here will I spill thy soul"; and with that, he threw a flaming dart, at his breast, but Christian had a shield in his hand, with which he caught it, and so prevented the danger of that. Then did Christian draw, for he saw 'twas time to bestir him; and Apollyon as fast made at him, throwing darts as thick as hail; by the which, notwithstanding all that Christian could do to avoid it, Apollyon wounded him in his head, his hand and foot; this made Christian give a little back: Apollyon therefore followed his work amain, and Christian again took courage, and resisted as manfully as he could. This sore combat lasted for above half a day, even till Christian was almost quite spent. For you must know that Christian, by reason of his wounds, must needs grow weaker and weaker.

Then Apollyon espying his opportunity, began to gather up close to Christian, and wrestling with him, gave him a dreadful fall; and with that Christian's sword flew out of his hand. Then said Apollyon, "I am sure of thee now"; and with that, he had almost pressed him to death, so that Christian began to despair of life. But as God would have it, while Apollyon was fetching of his last blow, thereby to make a full end of this good man, Christian nimbly reached out his hand for his sword, and caught it, saying, "Rejoice not against me, O mine enemy! when I fall, I shall arise"; and with that, gave him a deadly thrust, which made him give back, as one that had received his mortal wound: Christian perceiving that, made at him again, saying, "Nay,

in all these things we are more than conquerors, through Him that loved us." And with that, Apollyon spread forth his dragon's wings, and sped him away, that Christian saw him no more.

In this combat no man can imagine, unless he had seen and heard as I did, what yelling, and hideous roaring Apollyon made all the time of the fight: and on the other side, what sighs and groans brast from Christian's heart. I never saw him all the while give so much as one pleasant look, till he perceived he had wounded Apollyon with his two-edged sword, then indeed he did smile, and look upward: but 'twas the dreadfulest sight that I ever saw.

So when the battle was over, Christian said, "I will here give thanks to Him that hath delivered me out of the mouth of the lion; to him that did help me against Apollyon": and so he did, saying,

Great Beelzebub, the captain of this fiend,
Designed my ruin; therefore to this end
He sent him harnessed out, and he with rage
That hellish was, did fiercely me engage:
But blessed Michael help'd me, and I,
By dint of sword, did quickly make him fly:
Therefore to Him let me give lasting praise,
And thank and bless His holy name always.

Then there came to him an hand, with some of the leaves of the tree of life, the which Christian took, and applied to the wounds that he had received in the battle, and was healed immediately. He also sat down in that place to eat bread, and to drink of the bottle that was given him a little before; so being refreshed, he addressed himself to his journey, with his sword drawn in his hand, for he said, "I know not but some other enemy may be at hand." But he met with no other affront from Apollyon quite through this valley.

The Pilgrim's Progress, by JOHN BUNYAN (1628-1688).

NOTES AND QUERIES

The language of this extract is very Biblical but very simple. We have, in the first portion, one of the best descriptions of a combat ever penned by an English writer. It ought to be read again and again. It is not a model to be followed as closely as others, because of the quaintness of the language, which suits the subject and was acceptable in the time when it was written about two and a half centuries ago. At the same time it might be used in describing a combat between two knights of the Age of Chivalry.

Read the passage aloud in order to study the evenness and balance of the sentences.

Note that this passage is in the form of an *allegory*: in fact, the whole of John Bunyan's *Pilgrim's Progress* is *allegorical*. Look up the meaning of these two words in the dictionary.

The physical fight between Christian and Apollyon is a figure of the struggle of the soul of man with Satan. The Devil comes in all his fearful strength to try to make man do what is wrong. There is a stern fight and Satan is beaten, *but he is not killed*! Read the passage once more, in this new light.

Look up the words "parable" and "fable" in the dictionary, and write out an example of each of these forms of composition.

§ 80. In a Garden

The perfectest figure of a garden I ever saw, either at home or abroad, was that of Moor Park, in Hertfordshire, when I knew it, about thirty years ago. It was made by the Countess of Bedford, esteemed among the greatest wits of her time, and celebrated by Doctor Donne: and with

very great care, excellent contrivance, and much cost; but greater sums may be thrown away without effect or honour, if there want sense in proportion to money, or if nature be not followed; which I take to be the great rule in this, and perhaps in everything else, as far as the conduct not only of our lives, but our governments. And whether the greatest of mortal men should attempt the forcing of nature may be best judged by observing how seldom God Almighty does it Himself, by so few, true and undisputed miracles, as we see or hear of in the world.

Because I take the garden I have named to have been in all kinds the most beautiful and perfect, at least in the figure and disposition, that I have ever seen, I will describe it for a model to those that meet with such a situation, and are above the regards of common expense. It lies on the side of a hill (upon which the house stands), but not very steep. The length of the house, where the best rooms and of most use or pleasure are, lies upon the breadth of the garden; the great parlour opens into the middle of a terrace gravel walk that lies even with it, and which may be, as I remember, about three hundred paces long, and broad in proportion; the border set with standard laurels, and at large distances, which have the beauty of orange-trees out of flower and fruit: from this walk are three descents by many stone steps, in the middle and at each end, into a very large parterre. This is divided into quarters by gravel walks, and adorned by two fountains and eight statues in the several quarters; at the end of the terrace walk are two summer-houses, and the sides of the parterre are ranged with two large cloisters, open to the garden, upon arches of stone, and ending with two other summer-houses even with the cloisters, which are paved with stone, and designed for walks of shade, there being none other in the whole parterre. Over these two cloisters are two terraces covered with lead and fenced with balusters; and the passage into these airy walks is out of the two summer-houses, at the end of the first terrace walk. The cloister facing the south is covered with vines, and would

have been proper for an orange-house, and the other for myrtles, or other more common greens ; and had, I doubt not, been cast for that purpose, if this piece of gardening had been then in as much vogue as it is now.

From the middle of the parterre is a descent by many steps flying on each side of a grotto that lies between them (covered with lead, and flat) into the lower garden, which is all fruit-trees ranged about the several quarters of a wilderness, which is very shady ; the walks here are all green, the grotto embellished with figures of shell rock-work, fountains and water-works. If the hill had not ended with the lower garden, and the wall were not bounded by a common way that goes through the park, they might have added a third quarter of all greens ; but this want is supplied by a garden on the other side the house, which is all of that sort, very wild, shady, and adorned with rough rock-work and fountains.

This was Moor Park, when I was acquainted with it, and the sweetest place, I think, that I have ever seen in my life, either before or since, at home or abroad ; what it is now, I can give little account, having passed through several hands that have made great changes in gardens as well as houses ; but the remembrance of what it was is too pleasant ever to forget, and therefore I do not believe to have mistaken the figure of it, which may serve for a pattern to the best gardens of our manner, and that are most proper for our country and climate.

SIR WILLIAM TEMPLE (1628-1699).

NOTES AND QUERIES

The above passage is a little old-fashioned in expression, as might have been expected from the time when it was written. Go carefully over it to find words or turns of expression which we should not use now.

Study the second paragraph with great care and use the dictionary to help you to get a right idea of the meaning of the word “parterre.” Now use the para-

graph to help you to describe some place well known to you, either park or garden. The last paragraph is useful to help you in finishing your description in a satisfactory manner.

How would you classify this kind of writing?

Attempt a sketch or plan of the grounds at Moor Park.

§ 81. The Father of English Poetry

As Chaucer is the father of English poetry, so I hold him in the same degree of veneration as the Grecians held Homer, or the Romans Virgil: he is a perpetual fountain of good sense; learned in all the sciences; and therefore speaks properly on all subjects; as he knew what to say, so he knows also when to leave off.

He must have been a man of a most wonderful comprehensive nature, because, as it has been truly observed of him, he has taken into the compass of his *Canterbury Tales* the various manners and humours (as we now call them) of the whole English nation, in his age.

Not a single character has escaped him. All his pilgrims are severally distinguished from each other; and not only in their inclinations, but in their very physiognomies and persons. The matter and manner of their tales and of their telling are so suited to their different educations, humours and callings, that each of them would be improper in any other mouth. Even the grave and serious characters are distinguished by their several sorts of gravity: their discourses are such as belong to their age, their calling, and their breeding; such as are becoming of them, and of them only.

Some of his persons are vicious, and some virtuous; some are unlearned, and some are learned. Even the ribaldry of the low characters is different: the Reeve, the Miller, and the Cook are several men, and distinguished from each other, as much as the mincing Lady Prioress and the broad-speaking gap-toothed Wife of Bath.

But enough of this: there is such a variety of game springing up before me, that I am distracted in my choice, and know not which to follow. 'Tis sufficient to say, according to the proverb, that here is God's plenty. We have our forefathers and great-granddames all before us, as they were in Chaucer's days; their general characters are still remaining in mankind, and even in England, though they are called by other names than those of Monks and Friars, and Canons, and Lady Abbesses, and Nuns: for mankind is ever the same, and nothing lost out of nature, though everything is altered. . . .

Lives of the Poets, by JOHN DRYDEN (1631-1700).

NOTES AND QUERIES

Look up Geoffrey Chaucer in an encyclopaedia or a biographical dictionary; also Homer and Virgil.

Look up "humour" in the dictionary. In this passage it does not mean something laughable.

What is the meaning of the first sentence in the last paragraph? Rewrite it without the metaphor, which is drawn from country life.

Use the passage to help you to write of the plays of Shakespeare or the novels of Charles Dickens, *e.g.*:

As Dickens is the favourite English novelist, so I hold him in the same degree of veneration as the French hold Alexandre Dumas or the Russians Count Tolstoi; he is a never-failing source of good-humour. . . . Even the wickedness of the villains is different: Fagin the Jew, Squeers the schoolmaster, and Uriah, Heep are quite unlike each other, *etc. etc.*

§ 82. A Child sees the World

The corn was orient and immortal wheat, which never should be reaped, nor was ever sown. I thought it had stood from everlasting to everlasting. The dust and stones

of the street were as precious as gold : the gates were the end of the world.

The green trees when I saw them first through one of the gates transported and ravished me, their sweetness and unusual beauty made my heart to leap and almost mad with ecstasy, they were such strange and wonderful things.

The men ! O what venerable and reverend creatures did the aged seem ! Immortal Cherubim ! And young men glittering and sparkling Angels, and maids strange seraphic pieces of life and beauty !

Boys and girls tumbling in the street, and playing, were moving jewels. I knew not that they were born or should die ; but all things abided eternally as they were in their proper places.

Eternity was manifest in the Light of the Day, and something infinite behind everything, appeared : which talked with my expectation and moved my desire.

The city seemed to stand in Eden, or to be built in Heaven. The streets were mine, the temple was mine, the people were mine, their clothes and gold and silver were mine, as much as their sparkling eyes, fair skins, and ruddy faces. The skies were mine, and so were the sun and moon and stars, and all the world was mine ; and I the only spectator, and enjoyer of it.

I knew no churlish proprieties, nor bounds, nor divisions : but all proprieties and divisions were mine : all treasures and the possessors of them. So that with much ado I was corrupted, and made to learn the dirty devices of this world. Which now I unlearn, and become, as it were, a little child again that I may enter into the Kingdom of God.

THOMAS TRAHERNE (1636-1674).

NOTES AND QUERIES

This is one of the finest pieces of prose writing in the language, the work of a comparatively unknown man. The reader must imagine himself a child before he can appreciate it, and must try to enter into the world of

glamour which surrounds a boy or girl of fine nobility of character, purity of mind and cheerfulness of thought, who sees only the good in everything.

“Orient” means rising or springing up; “ravished” means carried away, in thought.

Look up the word “proprieties”; here it seems to mean restraints upon innocent thought or action. “With much ado” means with great difficulty.

The whole passage is a good model for practice in writing a description of some place where we have been very happy and where everything has been keenly enjoyed. The exercise should be done at some time when the emotions have been deeply roused by some event which seemed to change the world for you. Such times do not come very often in ordinary life, but occasionally an orator or musician or some good fortune, good news or personal success, lifts us out of ourselves and we see everything in a new light. At such a time one can turn to this passage of Thomas Traherne and use it to give partial expression to our deep feeling.

§ 83. Sir Roger de Coverley at Church

I am always very well pleased with a country Sunday; and think, if keeping holy the seventh day were only a human institution, it would be the best method that could have been thought of for the polishing and civilizing of mankind. It is certain the country-people would soon degenerate into a kind of savages and barbarians, were there not such frequent returns of a stated time, in which the whole village meet together with their best faces, and in their cleanliest habits, to converse with one another upon indifferent subjects, hear their duties explained to them, and join together in adoration of the Supreme Being. Sunday clears away the rust of the whole week, not only

as it refreshes in their minds the notions of religion, but as it puts both the sexes upon appearing in their most agreeable forms, and exerting all such qualities as are apt to give them a figure in the eye of the village. A country-fellow distinguishes himself as much in the church-yard as a citizen does upon the Change, the whole parish-politics being generally discussed in that place either after sermon or before the bell rings.

My friend Sir Roger, being a good church-man, has beautified the inside of his church with several texts of his own choosing ; he has likewise given a handsome pulpit-cloth, and railed in the communion-table at his own expense. He has often told me, that at his coming to his estate he found his parishioners very irregular ; and that in order to make them kneel and join in the responses, he gave every one of them a hassock and a Common Prayer Book ; and at the same time employed an itinerant singing-master, who goes about the country for that purpose, to instruct them rightly in the tunes of the psalms ; upon which they now very much value themselves, and indeed out-do most of the country churches that I have ever heard.

As Sir Roger is landlord to the whole congregation, he keeps them in very good order, and will suffer nobody to sleep in it besides himself ; for if by chance he has been surprised into a short nap at sermon, upon recovering out of it he stands up and looks about him, and if he sees anybody else nodding, either wakes them himself, or sends his servant to them. Several other of the old knight's particularities break out upon these occasions : sometimes he will be lengthening out a verse in the singing-psalms, half a minute after the rest of the congregation have done with it ; sometimes, when he is pleased with the matter of his devotion, he pronounces Amen three or four times to the same prayer ; and sometimes stands up when everybody else is upon their knees, to count the congregation, or see if any of his tenants are missing.

I was yesterday very much surprised to hear my old friend, in the midst of the service, calling out to one John

Matthews to mind what he was about, and not disturb the congregation. This John Matthews, it seems, is remarkable for being an idle fellow, and at that time was kicking his heels for his diversion. This authority of the knight, though exerted in that odd manner which accompanies him in all circumstances of life, has a very good effect upon the parish, who are not polite enough to see anything ridiculous in his behaviour; besides that the general good sense and worthiness of his character make his friends observe these little singularities as foils that rather set off than blemish his good qualities.

As soon as the sermon is finished, nobody presumes to stir till Sir Roger is gone out of the church. The knight walks down from his seat in the chancel between a double row of his tenants, that stand bowing to him on each side; and every now and then he inquires how such an one's wife, or mother, or son, or father do, whom he does not see at church; which is understood as a secret reprimand to the person that is absent.

The chaplain has often told me, that upon a catechising-day, when Sir Roger has been pleased with a boy that answers well, he has ordered a Bible to be given him next day for his encouragement; and sometimes accompanies it with a fitch of bacon to his mother. Sir Roger has likewise added five pounds a year to the clerk's place; and that he may encourage the young fellows to make themselves perfect in the church-service, has promised, upon the death of the present incumbent, who is very old, to bestow it according to merit.

The fair understanding between Sir Roger and his chaplain, and their mutual concurrence in doing good, is the more remarkable, because the very next village is famous for the differences and contentions that rise between the parson and the 'squire, who live in a perpetual state of war. The parson is always at the squire, and the 'squire, to be revenged on the parson, never comes to church. The 'squire has made all his tenants atheists and tithe-stealers; while the parson instructs them every

Sunday in the dignity of his order, and insinuates to them, almost in every sermon, that he is a better man than his patron. In short, matters are come to such an extremity, that the 'squire has not said his prayers either in public or private this half year; and the parson threatens him, if he does not mend his manners, to pray for him in the face of the whole congregation.

Feuds of this nature, though too frequent in the country, are very fatal to the ordinary people; who are so used to be dazzled with riches, that they pay as much deference to the understanding of a man of an estate, as of a man of learning; and are very hardly brought to regard any truth, how important soever it may be, that is preached to them, when they know there are several men of five hundred a year who do not believe it.

From *The Spectator*, by JOSEPH ADDISON (1672-1719).

NOTES AND QUERIES

Use the first paragraph as a model for a defence of the practice of keeping Christmas in the good old English fashion.

From the latter part of the first paragraph draw materials for the composition of a picture to be drawn by an artist.

Imagine a class of boys who are very irregular at school. Use the paragraph "At his coming . . . I have ever heard" as a model for a description of how a master improved the attendance by starting a football club, or a good library or a cricket team.

Rewrite the paragraph "The authority of the knight . . . his good qualities," in simpler style after using a dictionary.

Use the paragraph beginning "As soon as the sermon is finished" to provide material for a picture.

Write a paragraph giving your own honest opinion

on Addison's style of writing. Is he simple or difficult, amusing or dull, kindly or caustic. Are his sentences clear and well-rounded or involved and obscure in meaning?

§ 84. Portrait of an Author

I go through the Park once or twice a week to my little retirement, but I will for a week together be in it every day three or four hours, at your command, till you tell me you have seen a person who answers to this description, namely, short; rather plump than emaciated, notwithstanding his complaints; about five feet five inches; fair wig, lightish cloth coat, all black besides; one hand generally in his bosom, the other a cane in it, which he leans upon under the skirts of his coat usually, that it may imperceptibly serve him as a support when attacked by sudden tremors, or startings, and dizziness, which too frequently attack him, but, thank God, not so often as formerly; looking directly fore-right, as passers-by would imagine, but observing all that stirs on either hand of him without moving his short neck; hardly ever turning back; of a light brown complexion; teeth not yet failing him; smoothish-faced and ruddy-cheeked; at some times looking to be about sixty-five; at other times much younger; a regular even pace, stealing away ground rather than seeming to rid it; a grey eye too often overclouded by mistiness from the head; by chance lively; very lively it will be if he have hope of seeing a lady whom he loves and honours; his eye always on the ladies.

SAMUEL RICHARDSON (1689-1761).

NOTES AND QUERIES

Study some person, whom you often see, as carefully as the novelist had studied himself, and write out a detailed description on the above model. Choose a person whose appearance, clothes, and ways are rather unusual than ordinary.

Describe a dog or other animal well known to you as you would describe it for an advertisement in a "Lost and Found" column of a newspaper.

§ 85. The Flying Men

Among the artists that had been allured into the Happy Valley, to labour for the accommodation and pleasure of its inhabitants, was a man eminent for his knowledge of the mechanic powers, who had contrived many engines both of use and recreation. By a wheel which the stream turned, he forced the water into a tower, whence it was distributed to all the apartments of the palace. He erected a pavilion in the garden, around which he kept the air always cool by artificial showers. One of the groves, appropriated to the ladies, was ventilated by fans, to which the rivulets that ran through it gave a constant motion ; and instruments of soft music were played at proper distances, of which some played by the impulse of the wind, and some by the power of the stream.

This artist was sometimes visited by Rasselias, who was pleased with every kind of knowledge, imagining that the time would come when all his acquisitions should be of use to him in the open world. He came one day to amuse himself in his usual manner, and found the master busy in building a sailing chariot. He saw that the design was practicable upon a level surface, and with expressions of great esteem solicited its completion.

The workman was pleased to find himself so much regarded by the Prince, and resolved to gain yet higher honours.

"Sir," said he, "you have seen but a small part of what the mechanic sciences can perform. I have been long of opinion that, instead of the tardy conveyance of ships and chariots, man might use the swifter migration of wings ; that the fields of air are open to knowledge, and that only ignorance and idleness need crawl upon the ground."

This hint rekindled the Prince's desire of passing the mountains. Having seen what the mechanist had already performed, he was willing to fancy that he could do more; yet resolved to inquire further before he suffered hope to afflict him by disappointment.

"I am afraid," said he to the artist, "that your imagination prevails over your skill, and that you now tell me rather what you wish than what you know. Every animal has his element assigned him; the birds have the air, and man and beasts the earth."

"So," replied the mechanist, "fishes have the water, in which yet beasts can swim by nature and man by art. He that can swim needs not despair to fly; to swim is to fly in a grosser fluid, and to fly is to swim in a subtler. We are only to proportion our power of resistance to the different density of matter through which we are to pass. You will be necessarily upborne by the air if you can renew any impulse upon it faster than the air can recede from the pressure."

"But the exercise of swimming," said the Prince, "is very laborious; the strongest limbs are soon wearied. I am afraid the act of flying will be yet more violent; and wings will be of no great use unless we can fly further than we can swim."

"The labour of rising from the ground," said the artist, "will be great, as we see it in the heavier domestic fowls; but as we mount higher, the earth's attraction and the body's gravity will be gradually diminished, till we shall arrive at a region where the man shall float in the air without any tendency to fall; no care will then be necessary but to move forward, which the gentlest impulse will effect. You, sir, whose curiosity is so extensive, will easily conceive with what pleasure a philosopher, furnished with wings and hovering in the sky, would see the earth and all its inhabitants rolling beneath him, and presenting to him successively, by its diurnal motion, all the countries within the same parallel. How must it amuse the pendent spectator to see the moving scene of land and ocean, cities

and deserts ; to survey with equal security the marts of trade and the fields of battle ; mountains infested by barbarians, and fruitful regions gladdened by plenty and lulled by peace. How easily shall we then trace the Nile through all his passages, pass over to distant regions, and examine the face of Nature from one extremity of the earth to the other."

"All this," said the Prince, "is much to be desired, but I am afraid that no man will be able to breathe in these regions of speculation and tranquillity. I have been told that respiration is difficult upon lofty mountains ; yet from these precipices, though so high as to produce great tenuity of air, it is very easy to fall ; therefore I suspect that from any height where life can be supported, there may be danger of too quick descent."

"Nothing," replied the artist, "will ever be attempted if all possible objections must be first overcome. If you will favour my project, I will try the first flight at my own hazard. I have considered the structure of all volant animals, and find the folding continuity of the bat's wings most easily accommodated to the human form. Upon this model I shall begin my task to-morrow ; and in a year expect to tower into the air beyond the malice and pursuit of man. But I will work only on this condition : that the art shall not be divulged, and that you shall not require me to make wings for any but ourselves."

"Why," said Rasselas, "should you envy others so great an advantage ? All skill ought to be exerted for universal good ; every man has owed much to others, and ought to repay the kindness that he has received."

"If men were all virtuous," returned the artist, "I should with great alacrity teach them to fly. But what would be the security of the good if the bad could at pleasure invade them from the sky ? Against an army sailing through the clouds, neither walls, mountains, nor seas, could afford security. A flight of northern savages might hover in the wind, and light with irresistible violence upon the capital of a fruitful region. Even this valley, the

retreat of princes, the abode of happiness, might be violated by the sudden descent of some of the naked nations that swarm on the coast of the southern sea ! ”

The Prince promised secrecy, and waited for the performance, not wholly hopeless of success.

He visited the work from time to time, observed its progress, and remarked many ingenious contrivances to facilitate motion and unite levity with strength. The artist was every day more certain that he should leave vultures and eagles behind him, and the contagion of his confidence seized upon the Prince. In a year the wings were finished ; and on a morning appointed the maker appeared, furnished for flight, on a little promontory : he waved his pinions a while to gather air, then leaped from his stand, and in an instant dropped into the lake. His wings, which were of no use in the air, sustained him in the water ; and the Prince drew him to land half dead with terror and vexation.

From *Rasselas*, by SAMUEL JOHNSON (1709-1784).

NOTES AND QUERIES

Note carefully that Dr. Johnson's description of the Happy Valley (in Abyssinia) was written about two hundred years ago.

Use the paragraph “ You, sir, . . . to the other ” to describe the experiences of a modern flying man.

Note the remarkable prophecy of the paragraph “ If men were all virtuous . . . of the southern sea.” Write a paragraph showing how the prophecy was fulfilled during the Great War.

Rewrite the following sentences and phrases in simpler form : “ solicited its completion ” ; “ instead of the tardy conveyance of ships and chariots, man might use the swifter migration of wings ” ; “ every animal has his element assigned to him ” ; “ its diurnal

motion"; "the pendent spectator"; "regions of speculation and tranquillity"; "tenuity of air"; "at my own hazard"; "volant animals"; "the art shall not be divulged"; "with great alacrity"; "many ingenious contrivances to facilitate motion and unite levity with strength"; "the contagion of his confidence."

Write a paragraph on the following sentence: "Nothing will ever be attempted if all possible objections must be first overcome."

§ 86. The Queen of France

It is now sixteen or seventeen years since I saw the Queen of France, then the dauphiness, at Versailles; and surely never lighted on this orb, which she hardly seemed to touch, a more delightful vision. I saw her just above the horizon, decorating and cheering the elevated sphere she just began to move in,—glittering like the morning-star, full of life, and splendour, and joy. Oh! what a revolution! and what a heart must I have, to contemplate without emotion that elevation and that fall! Little did I dream when she added titles of veneration to those of enthusiastic, distant, respectful love, that she should ever be obliged to carry the sharp antidote against disgrace concealed in that bosom; little did I dream that I should have lived to see such disasters fall upon her in a nation of gallant men, in a nation of men of honour, and of cavaliers. I thought ten thousand swords must have leaped from their scabbards to avenge even a look that threatened her with insult. But the age of chivalry is gone. That of sophisters, economists, and calculators has succeeded; and the glory of Europe is extinguished for ever. Never, never more shall we behold that generous loyalty to rank and sex, that proud submission, that dignified obedience, that subordination of the heart, which kept alive, even in servitude itself, the spirit of an exalted freedom. The unbought grace of

life, the cheap defence of nations, the nurse of manly sentiment, and heroic enterprise, is gone! It is gone, that sensibility of principle, that chastity of honour, which felt a stain like a wound, which inspired courage whilst it mitigated ferocity, which ennobled whatever it touched, and under which vice itself lost half its evil, by losing all its grossness.

From *Reflections on the French Revolution*, by
EDMUND BURKE (1729-1797).

NOTES AND QUERIES

This is a famous piece of oratory or rhetoric, about a somewhat unworthy subject. Read it carefully, using a dictionary in the first reading; then read it aloud in careful and measured tones.

Attempt an imitation of the sentence "Never, never more . . . exalted freedom."

Write a paragraph on the sentence "Vice itself lost half its evil by losing all its grossness."

Simplify the phrases: "Contemplate without emotion"; "sophisters, economists, and calculators"; "subordination of the heart"; "the unbought grace of life"; "sensibility of principle"; "mitigated ferocity."

§ 87. Migration of Swallows

If ever I saw anything like actual migration, it was last Michaelmas Day. I was travelling, and out early in the morning; at first there was a vast fog, but, by the time that I was got seven or eight miles from home towards the coast, the sun broke out into a delicate warm day. We were then on a large heath or common, and I could discern, as the mist began to break away, great numbers of swallows clustering on the stunted shrubs and bushes, as if they had roosted there all night.

As soon as the air became clear and pleasant they were

all on the wing at once ; and, by a placid and easy flight, proceeded on southward towards the sea ; after this I did not see any more flocks, only now and then a straggler.

I cannot agree with those persons that assert that the swallow kind disappear some and some, gradually, as they come, for the bulk of them seem to withdraw at once ; only some stragglers stay behind a long while, and do never, there is the greatest reason to believe, leave this island.

Swallows seem to lay themselves up, and to come forth in a warm day, as bats do continually of a warm evening, after they have disappeared for weeks. For a very respectable gentleman assured me that, as he was walking with some friends under Merton Wall on a remarkably hot noon, either in the last week in December or the first week in January, he espied three or four swallows huddled together on the moulding of one of the windows of that college.

I have frequently remarked that swallows are seen later at Oxford than elsewhere ; is it owing to the vast massy buildings of that place, to the many waters round it, or to what else ?

When I used to rise in the morning last autumn, and see the swallows and martins clustering on the chimneys and thatch of the neighbouring cottages, I could not help being touched with a secret delight, mixed with some degree of mortification ; with delight, to observe how much ardour and punctuality those poor little birds obeyed the strong impulse towards migration, or hiding, imprinted on their minds by their great Creator ; and with some degree of mortification when I reflected that, after all our pains and inquiries, we are yet not quite certain to what regions they do migrate, and are still further embarrassed to find that some do not actually migrate at all.

From *Natural History of Selborne*, by
GILBERT WHITE (1720-1793).

NOTES AND QUERIES

Use the first paragraph as a model for a description of the first part of a country walk, inventing similar scenes and circumstances.

Gilbert White's book *The Natural History of Selborne*, the whole of which is worth reading, ought to encourage every student to set down exactly what he has observed for himself of the appearance and habits of birds and animals.

If the subject interests you, make and chronicle some observations of an animal well known to you. Then draw from what you have observed some conclusion or principle in the manner of Gilbert White. Note that he first sets down his facts, and that, unlike many other naturalists, he does not begin with opinions and then find facts to bolster them up—"we are yet not quite certain."

Simplify the phrases: "I could discern"; "a placid flight"; "frequently remarked."

§ 88. Among my Books

Sitting last winter among my books, and walled round with all the comfort and protection which they and my fireside could afford me—to wit, a table of high-piled books at my back, my writing-desk on one side of me, some shelves on the other, and the feeling of the warm fire at my feet—I began to consider how I loved the authors of those books: how I loved them too, not only for the imaginative pleasures they afforded me, but for their making me love the very books themselves, and delight to be in contact with them.

I looked sideways at my *Spenser*, my *Theocritus*, and my *Arabian Nights*; then above them at my Italian poets;

then behind me at my *Dryden* and *Pope*, my romances, and my *Boccaccio*; then on my left side at my *Chaucer* who lay on a writing-desk; and thought how natural it was in C. L. to give a kiss to an old folio, as I once saw him do to *Chapman's Homer*. At the same time I wondered how he could sit in that front room of his with nothing but a few unfeeling tables and chairs, or at best a few engravings in trim frames, instead of putting a couple of arm-chairs into the back-room with the books in it, where there is but one window. Would I were there, with both the chairs properly filled, and one or two more besides! "We had talk, sir"—the only talk capable of making one forget the books.

I entrench myself in my books equally against sorrow and the weather. If the wind comes through a passage, I look about to see how I can fence it off by a better disposition of my movables; if a melancholy thought is importunate, I give another glance at my *Spenser*. When I speak of being in contact with my books I mean it literally. I like to lean my head against them. Living in a southern climate, though in a part sufficiently northern to feel the winter, I was obliged during that season to take some of the books out of the study, and hang them up near the fire-place in the sitting-room, which is the only room that has such a convenience. I therefore walled myself in, as well as I could, in the manner above-mentioned. I took a walk every day, to the astonishment of the Genoese, who used to huddle against a bit of sunny wall like flies on a chimney-piece; but I did this only that I might so much the more enjoy my *English* evening. The fire was a wood fire instead of a coal; but I imagined myself in the country. I remembered at the very worst, that one end of my native land was ~~not~~ nearer the other than England is to Italy.

While writing this article I am in my study again. Like the rooms in all the houses in this country which are not hovels, it is handsome and ornamented. On one side it looks towards a garden and the mountains; on another, to the mountains and the sea.

What signifies all this? I turn my back upon the sea; I shut up even one of the side windows looking upon the mountains, and retain no prospect but that of the trees. On the right and left of me are book-shelves; a bookcase is affectionately open in front of me; and thus kindly enclosed with my books and the green leaves, I write. If all this is too luxurious and effeminate, of all luxuries it is the one that leaves you the most strength. And this is to be said for scholarship in general. It unfits a man for activity; for his bodily part in the world; but it often doubles both the power and the sense of his mental duties; and with much indignation against his body, and more against those who tyrannise over the intellectual claims of mankind, the man of letters, like the magician of old, is prepared "to play the devil" with the great men of this world, in a style that astonishes both the sword and the toga.

I do not like this fine large study. I like elegance. I like room to breathe in, and even walk about, when I want to breathe and walk about. I like a great library next my study; but for the study itself give me a small snug place, almost entirely walled with books. There should be only one window in it, looking upon trees. Some prefer a place with few or no books at all—nothing but a chair, or a table, like Epictetus; but I should say that these were philosophers, not lovers of books; if I did not recollect that Montaigne was both. He had a study in a round tower, walled as aforesaid. It is true, one forgets one's books while writing—at least they say so. For my part, I think I have them in a sort of sidelong mind's eye; like a second thought, which is more—like a waterfall, or a whispering wind.

From *Essays*, by LEIGH HUNT (1784-1859).

NOTES AND QUERIES

Use the first paragraph as a model for a description of a reader enjoying his books on a summer day in a

beautiful garden of sun-bathed lawn, shady trees, flowers, and fruit. The facts must, of course, be varied, but the form and tone of the passage can easily be preserved.

Look up in the encyclopaedia : Theocritus, Dryden, Boccaccio, George Chapman (*N.E.*—C. L. is Charles Lamb), Epictetus, Montaigne.

Use the paragraph "While writing . . . the sea" as a model for a description of a room or house with a double aspect known to you.

The last paragraph can be used to suggest a description of a private room or "den" which you would like to have in a home of your own. Describe it as fully as you can.

Do the authors named above mean much to you? It may be that you are not really interested in their writings though you *are* interested in the writing of the man who had studied them and loved them. You see, he is handing on to you the treasures he has found in them: "It is true one forgets one's books while writing—at least they say so. For my part, I think I have them in a sort of sidelong mind's eye; like a second thought, which is more—like a waterfall, or a whispering wind."

§ 89. Charles I. and the Five Members

Charles, accompanied by his nephew, the Elector-Palatine, entered the House of Commons. "Mr. Speaker," he said, "I must for a time borrow your chair!" He paused with a sudden confusion as his eyes fell on the vacant spot where Pym commonly sat, for on the news of his approach the House had ordered the five members to withdraw. "Gentlemen," he began in slow broken sentences, "I am sorry for this occasion of coming unto you.

Yesterday I sent a Sergeant-at-arms upon a very important occasion, to apprehend some, that by my command were accused of high treason, whereunto I did expect obedience, and not a message. Treason," he went on, "had no Privilege, and therefore I am come to know if any of these persons that were accused are here." There was a dead silence, only broken by his reiterated "I must have them wheresoever I find them." He again paused, but the stillness was unbroken. Then he called out "Is Mr. Pym here?" There was no answer; and Charles, turning to the Speaker, asked him whether the five members were there. Lenthall fell on his knees; "I have neither eyes to see," he replied, "nor tongue to speak in this place, but as this House is pleased to direct me." "Well, well," Charles angrily retorted, "'tis no matter. I think my eyes are as good as another's." There was another long pause while he looked carefully over the ranks of members. "I see," he said at last, "all my birds are flown. I do expect you will send them to me as soon as they return hither." If they did not, he added, he would seek them himself.

From *A Short History of the English People*, by
J. R. GREEN (1837-1883).

NOTES AND QUERIES

This is a fine description of spirited action and conversation which is worthy of the most careful study, both for its form and its contents."

Ponder over the story and its exhibition of intense emotion on either side. Remember that Privilege is the right of members of the House of Commons to speak their minds quite freely while in their own Chamber without being called to account for what they have said when they leave the House.

From the latter part of the story draw materials for a picture of this historic scene. There is a painting

of it in one of the corridors of the Houses of Parliament, which you may have seen. Explain the words spoken by Speaker Lenthall.

Think of a good title for the story which will express the conflicting emotions.

What did the King mean when he said that Treason had no Privilege ?

N.B.—There are many other well-told stories of this kind in the book from which this extract is taken.

§ 90. The Luddites attack a Mill

Mr. Cartwright had his mill prepared for an assault. He took up his lodgings in it, and the doors were strongly barricaded at night. On every step of the stairs there was placed a roller, spiked with barbed points all round, so as to impede the ascent of the rioters, if they succeeded in forcing the doors.

On the night of the 11th of April, 1812, the assault was made. Some hundreds of starving cloth-dressers assembled in the field near Kirklees, and were armed by their leaders with pistols, hatchets, and bludgeons, many of which had been extorted by the nightly bands that prowled about the country from such inhabitants of lonely houses as had provided themselves with these means of self-defence.

The silent, sullen multitude marched in the dead of that spring night to Rawfolds, and giving tongue with a great shout, roused Mr. Cartwright up to the knowledge that the long-expected attack had come. He was within walls, it is true, but against the fury of hundreds he had only four of his own workmen and five soldiers to assist him.

The ten men, however, managed to keep up such a vigorous and well-directed fire of musketry that they defeated all the desperate attempts of the multitude outside to break down the doors and force a way into the mill ; and after a conflict of twenty minutes, during which two of the assailants were killed and several wounded,

they withdrew in confusion, leaving Mr. Cartwright master of the field.

From *The Life of Charlotte Brontë*, by
MRS. GASKELL (1810-1865).

NOTES AND QUERIES

Look up Luddites in the encyclopaedia and find out why the attack was made on this mill. Note the date mentioned in the extract. How many years before Waterloo? Make a note of Charlotte Brontë's novel *Shirley* for further incidents of this troubled period which are founded upon fact.

The little story here given is well told, but it is only an outline. A novelist would expand it considerably. Use it as a framework for a fuller story, e.g.:

Mr. Cartwright was warned by several of his friends that the Luddites of the neighbourhood intended to take the first favourable opportunity for an attack upon his mill. The hated machinery which had caused so many workers to lose their employment was to be smashed to atoms. The workers were desperate, it was said, and cared not whether lives were lost in the carrying out of their misguided plan for providing more employment.

Preparations were therefore made by the owner of the mill for resisting any attack that might be delivered. He stored food in his office and took all his meals there in company with a few of his men who were prepared to stand by him whatever might happen. He had been a kindly, etc., etc.

The reading of Charlotte Brontë's book mentioned above will serve to supply interesting details for expanding this little story. The exercise is interesting and stimulating in the extreme.

§ 91. The Student

Studies serve for delight, for ornament, and for ability. To spend too much time in Studies is sloth ; to use them too much for ornament is affectation ; to make judgment wholly by their rules is the humour of the scholar ; they perfect nature, and are perfected by experience : for natural abilities are like natural plants that need pruning by study ; and Studies themselves do give forth directions too much at large, except they be bounded in by experience. Crafty men condemn Studies, simple men admire them, and wise men use them ; for they teach not their own use ; but that is a wisdom without them and above them, won by observation.

Read not to contradict and confute, nor to believe and take for granted, nor to find talk and disclosure, but to weigh and consider. Some books are to be tasted, others to be swallowed, some few to be chewed and digested ; that is, some books are to be read only in parts, others are to be read but not curiously ; and some few to be read wholly, and with diligence and attention. Reading maketh a full man ; conference a ready man ; and writing an exact man ; and, therefore, if a man write little, he had need have a great memory ; if he confer little, he had need have a present wit ; and if he read little, he had need have much cunning, to seem to know what he doth not.

Histories make men wise ; poets, witty ; the mathematics, subtile ; natural philosophy, deep ; moral, grave ; logic and rhetoric, able to contend.

From *Essay on Studies*, by FRANCIS BACON (1560-1626).

NOTES AND QUERIES

Bacon is one of those writers who do not waste words. Note how each phrase and sentence tells, how full of meaning each one is, how worthy not only of reading again and again but of memorising.

The style and wording is occasionally a little old-

fashioned. Ability is here used in a rather unusual way, meaning the gaining of the power to do things. The "humour" of the scholar here seems to mean the practice; "conference" means debate.

Can you name any books which you would arrange in the classes here indicated?

Write a paragraph, giving your opinion of the sentence "Read not to contradict and confute, nor to believe and take for granted." What is Bacon's opinion of a "bookworm"? Criticise the curtness of the last paragraph.

§ 92. Charlotte Brontë's Choice of Books

You ask me to recommend you some books for your perusal. I will do so in as few words as I can. If you like poetry, let it be first-rate—Milton, Shakespeare, Thomson, Goldsmith, Pope (if you will, though I don't admire him), Scott, Byron, Campbell, Wordsworth, and Southey. Now don't be startled at the names of Shakespeare and Byron. Both these were great men, and their works are like themselves. You will know how to choose the good and avoid the evil; the finest passages are always the purest, the bad are invariably revolting. Scott's sweet, wild, romantic poetry can do you no harm. Nor can Wordsworth's, nor Campbell's, nor Southey's—the greatest part at least of his; some is certainly objectionable. For history, read Hume, Rollin, and the *Universal History*, if you can; I never did. For fiction, read Scott alone; all novels after his are worthless. For biography, read Johnson's *Lives of the Poets*, Boswell's *Life of Johnson*, Southey's *Life of Nelson*, Lockhart's *Life of Burns*, Moore's *Life of Sheridan*, Moore's *Life of Byron*, Wolfe's *Remains*. For natural history, read Bewick, Audubon and Goldsmith, and White's *History of Selborne*."

MRS. GASKELL'S *Life of Charlotte Brontë*.

NOTES AND QUERIES

Examine yourself in order to find out how much you know of the authors named by the writer. How many of the British Museum names does she include in her lists ? (See p. 129.)

Does Shakespeare outstrip all the others in Charlotte Bronte's opinion ? What do you think of the sentence, " For fiction read Scott alone ; all novels after his are worthless."

Imagine that some young person has asked you for some help in selecting interesting books. Write a candid letter of advice drawn up on the above model.

§ 93. NO "SCAMPING"

Born in a poor condition, yet rich in spirit, George Stephenson was from the first compelled to rely upon himself, and every step of advance which he made was conquered by patient labour. Whether working as a brakesman or an engineer, his mind was always full of the work in hand. He gave himself thoroughly up to it. Like the painter, he might say that he had become great " by neglecting nothing." Whatever he was engaged upon he was as careful of the details as if each were itself the whole. He did all thoroughly and honestly. There was no " scamping" with him. When a workman, he put his brains and labour into his work, and when a master he put his conscience and character into it. He would have no shop-work executed merely for the sake of profit. The materials must be as genuine as the workmanship was skilful. The structures which he designed and executed were distinguished for their thoroughness and solidity ; his locomotives were famous for their durability and excellent working qualities. The engines which he sent to the United States in 1832 are still in good condition, and even the engines built by him for the Killingworth Colliery,

upwards of thirty years ago, are working steadily there to this day. All his work was honest, representing the actual character of the man.

Lives of George and Robert Stephenson, by
SAMUEL SMILES (1812-1904).

NOTES AND QUERIES

This is a bracing extract which gives an excellent idea of the character of George Stephenson and holds up a good model for all of us. The sentences are on the whole well formed. Note the time when Smiles wrote—this particular book was published in 1860.

Can you suggest an improvement of the sentence, “*Every step of advance which he made was conquered by patient labour*”?

You may possibly know of some other great worker on whom you can write a similar paragraph; *e.g.* Lord Kitchener, whose motto was “*Thorough.*” Look up the encyclopaedia for particulars of his career.

§ 94. Wellesley's Escape

A little way in advance of Talavera stands the Casa de Selinas, a fine old chateau surrounded by extensive woods. Anticipating the advance of the enemy, and desirous of observing the order of their march, Sir Arthur proceeded to the Casa. He was accompanied by the officers of his staff and a few orderlies only, and all, except the orderlies, dismounting in the courtyard, left their horses there and ascended to the roof. It was not long before the French made their appearance. But the woods being filled with Spanish soldiers, no danger was apprehended, especially as not a musket shot spoke of a collision between them and the enemy.

The whole was a delusion. The Spaniards, demoralised by their defeat a few days previously, fled at the first appearance of the enemy, and Sir Arthur and his staff suddenly

beheld with astonishment clouds of French skirmishers round the chateau. There was not a moment to be lost. Without uttering a word, the group turned, ran hastily downstairs, jumped into their saddles, and put spurs to their horses.

Fortunately some English infantry were not far off. A smart skirmish ensued, amid the tumult of which Sir Arthur returned unhurt to his position at Talavera. "It was an awkward predicament enough," the Duke used to say, "but we had but one way out of it. We did not pick our steps, you may depend upon it, in running downstairs. We were soon in the saddle, and then there was a general dash through the gateway, and high time it was. If the French had been cool, they might have taken us all."

From *A Life of Wellington*,
by GEORGE ROBERT GLEIG (1796-1888).

NOTES AND QUERIES

The whole of the above passage forms a good model for a description of an exciting incident drawn, say, from the Great War. There are many such stories in books and papers more or less well told. Select one of them and try to improve upon it.

Besides this a few of the sentences might be taken singly and used as models; *e.g.*, after reading the first, we might write :

A short distance from the market town stood The Chesters, a fine old country residence surrounded by a well-wooded park.

Would a modern soldier speak (or would Wellington really have spoken) of "an awkward predicament?" What might he say?

§ 95. Dunbar Drove

The dispute "on this right wing was hot and stiff, for three-quarters of an hour." Plenty of fire, from field-

pieces, snaphances, matchlocks, entertains the Scotch main-battle across the Brock;—poor stiffened men, roused from the corn-shocks with their matches all out! But here on the right, their horse, “with lancers in the front rank,” charge desperately, drive us back across the hollow of the Rivulet;—back a little; but the Lord gives us courage, and we storm home again, horse and foot, upon them, with a shock like tornado tempests; break them, beat them, drive them all adrift. “Some fled towards Copperspath, but most across their own foot.” Their own poor foot, whose matches were hardly well alight yet! Poor men, it was a terrible awakening for them, field-pieces and charge of foot across the Brocksburn: and now here is their own horse in mad panic trampling them to death. Above three thousand killed upon the place: “I never saw such a charge of foot and horse,” says one; nor did I. Oliver was still near to Yorkshire Hodgson when the shock succeeded; Hodgson heard him say “They run! I profess they run!” And over St. Abb’s Head and the German Ocean, just then, bursts the first gleam of the level Sun upon us, “and I heard Nol say, in the words of the Psalmist, ‘Let God arise, let His enemies be scattered,’”—or in Rous’s metre:

Let God arise, and scattered
Let all his enemies be;
And let all those that do him hate,
Before his presence flee!

From *Life and Letters of Oliver Cromwell*, by
THOMAS CARLYLE (1795-1881).

NOTES AND QUERIES

Read an ordinary account of the Battle of Dunbar in a history.

Carlyle is not a writer to be imitated, for he has a sharp, staccato, snappy style, which, however, is vivid and pictorial. He disregards many of the rules of

Then he said, "I sinned, and I am punished." ~~And~~ I said, "And, Señor, so am I."

Then he held out his hand to me, Cary; and I stooped to take it and awoke.

From *Westward Ho!* by CHARLES KINGSLEY (1819-1875).

NOTES AND QUERIES

The above is a piece of prose from Kingsley's novel entitled *Westward Ho!* which has been printed in the manner of verse. If it be read carefully it will be found to have a regular beat or rhythm or measure, but no rhyme at the ends of the lines. There are ~~six~~ syllables in each line which we naturally stress or accent in reading.

I saw what I saw; and he loved her; and I say he loves her still.

And I saw him sitting in his cabin, like a valiant gentleman of Spain.

Consider the following paragraph from this point of view. Rewrite it in verse-form, if you can :

"By the side of the stream she was coming to me, even among the primroses as if she loved them all; and every flower looked the brighter as her eyes shone on them. I could not see what her face was, my heart so awoke and trembled; only that her hair was flowing from a wreath of white violets, and the grace of her coming was like the appearance of the first wind-flower. The pale gleam over the western cliffs threw a shadow of light behind her as if the sun were lingering. Never do I see that light from the closing of the west, even in these my aged days, without thinking of her. Ah me, if it comes to that, what do I see of earth or heaven without thinking of her."

R. D. BLACKMORE'S *Lorna Doone*.

CHAPTER XI

VERSE COMPOSITION

§ 97. **Poetry and Verse.**—There is an old saying to the effect that “ the poet is born, not made ” ; and there is more than one reason against extending our composition lessons into the writing of verse. In the first place, unless we happen to have been born poets, we shall only produce, after much labour, something like respectable verse, having the outward form of poetry but lacking in the indescribable qualities which distinguish it from prose. In the second place, if we succeed in producing respectable verse, being human, we shall probably think it is so good that our judgment of poetry will be warped. We shall be unable to recognise the best poetry when we see or hear it.

Why then should we trouble ourselves about verse composition ? For several good reasons :

- (1) We cannot even begin without learning something about what might be called the mechanism of poetry ; and this will be good mental discipline, while it will help us to understand poetry better and to appreciate the work of the poet more highly.
- (2) We shall train the ear to the rhythm or measured

beat of lines of verse and gain real pleasure from our new accomplishment.

- (3) We shall learn to look for the higher thought which verse ought to express and to avoid what is mean and superficial.
- (4) We shall train ourselves in the careful and exact use of words in their proper meanings.

§ 98. **The Mechanism of Poetry.**—Consider the two rhyming lines :

The modest water, aw'd by pow'r divine,
Beheld its God and blush'd itself to wine;

which has reference to the story of the miracle at Cana in Galilee.

If we were asked why we call these lines poetry, we should probably say, “Because the lines *rhyme*; that is to say, they have the same sound at the end.” This would be quite true, but there is another way in which these lines differ from ordinary prose. They have a measured beat or *rhythm*; they seem, in a sense, to march in step, as we can readily find out if we read them aloud very slowly. Look at the lines again :

The mód | est wá | ter, áw'd | by pów'r | divíne |
Behéld | its Gód | and blúsh'd | itsélf | to wíne |

The upright marks show the division of the lines into what are known-as poetic *feet*, each of which, in this instance, contains two syllables.

The mark ' shows which syllable is spoken with *stress* or *emphasis*, or *weight* or *accent*.

Most lines of poetry can be divided into these regular feet; but sometimes the poetic foot contains more than two syllables, and the stress is not always on the second

syllable. Because of this regular arrangement of syllables, poetry is said to be written in *metre*; that is to say, measure.

Study the stressed syllables in the words
compléte; wálking; lemonáde; óat-cake; húrrying; defýing.

These words may be taken as examples of the six kinds of poetic feet; but reference to the two lines of poetry given above will remind us that a poetic foot may, and very often does, consist of syllables from two or more adjacent words. Certain names are given to these kinds of feet:

| | | | |
|--------------------------|---|----------------------------|---|
| <i>Iambus</i> —compléte | — | <i>Anapaest</i> —lemonáde | — |
| <i>Trochee</i> —wálking | — | <i>Dactyl</i> —húrrying | — |
| <i>Spondee</i> —oát-cake | — | <i>Amphibrach</i> —defýing | — |

These names are not important, and the memory need not be burdened with them. The poet knows all about them. The other markings are often adopted to denote poetic feet, the hyphen showing a stressed or "long" syllable, the small curve an unstressed (or more lightly stressed) or "short" syllable. But the chief matter for our present purpose is to recognise the difference between prose and verse with regard to metre or measured, regular arrangement.

In the construction of his lines the poet tries to make the stress fall on the syllable which would be stressed in prose, though this is not always possible. This general rule is a distinct help in reading verse properly. If the reader knows how to stress his words correctly in speaking and in reading prose, he will be a good reader of poetry.

EXERCISE 67

Read the following passages aloud, dividing the lines

into feet and marking the stressed or long syllables.
Exaggerate the stress for the moment.

Gives not the hawthorn bush a sweeter shade
To shepherds looking on their silly sheep
Than doth a rich embroider'd canopy
To kings that fear their subjects' treachery ?

The sun ariseth in his majesty :
Who doth the world so gloriously behold
That cedar-tops and hills seem burnish'd gold.

When captains courageous whom death could not daunt
Did march to the siege of the city of Gaunt,
They muster'd their soldiers by two and by three,
And the foremost in battle was Mary Ambree.

O Day, most calm, most bright,
The fruit of this, the next world's bud,
Th' indorsement of supreme delight
Writ by a Friend and with His blood ;
The couch of time, care's balm and bay,
The weeks were dark but for thy light :
Thy torch doth show the way.

Good people all, of every sort,
Give ear unto my song ;
And if you find it wondrous short,
It cannot hold you long.

The last stanza might be imitated. Choose a subject from a fable such as that of the Cock and the Fox ; e.g. :

A cunning Fox one morning spied
A Cockerel in a tree ;
“ Well met, good Friend ! ” he promptly cried ;
“ Now hearken unto me.”

And so on.

The first quotation might be imitated thus :

Is not true Friendship dearer than a store
Of hoarded gold denied the light of day,
And sweeter than the sound of flatt'ring tongues ?

And so on. It is not easy, but it is worth trying, even if we are often stumped for a good rhyme or cannot finish a stanza.

§ 99. **Mechanical Reading and the Pause.**—The poet uses metre, but he is not a slave to metre. He varies the regular march of his lines, in order to avoid a wearisome mechanical regularity, perhaps by adding an extra syllable or occasionally using a different kind of foot ; and in reading we must beware of forcing the syllables to go by the rule. We must follow the sense first of all, and, as a rule, the sound will take care of itself. Metre must be a help rather than a hindrance to the ready conveyance of the poet's thought. Mark how a rigid marking of the feet spoils the beauty of the following.

The current that with gentle manner glides,
Thou know'st, being stop't impatiently doth rage,
But when his fair course is not hindered,
He makes sweet music with the enamell'd stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage ;
And so, by many winding nooks he strays
With willing sport to the wild ocean.

What a poor effect we get from putting the last line into the fetters of metre :

With will | ing spórt | to the | wild ó | ceán.

Moreover, we must watch for the natural pause which usually occurs in a line of English verse and which is fixed by the meaning independent of the metre.

There is of course a pause of varying length at the end of each line, though in some cases this is not very long, as in :

And the stars come forth to listen
To the music of the sea.

As a voice that chants alone
To the pedals of the organ
In monotonous undertone.

There is usually a pause in the line itself, unless it is very short, and the position of this pause has considerable effect upon the rhythm ; e.g. :

I know a bank | where wild thyme grows.

She stood breast-high | amid the corn
Like the sweet-heart | of the sun,
Who many a glowing kiss | had won.

Now the word before a pause of this kind is usually the leading word in the line, from the point of view of sense or meaning ; and it must be discovered by the understanding reader, not being indicated in any way by the printer. It falls *when we have made a mental picture*, or rounded off a complete idea.

EXERCISE 68

Mark the pause in each of the following lines :

Never-resting Time leads summer on
To hideous winter, and confounds him there ;
Sap check'd with frost, and lusty leaves quite gone ;
Beauty o'ersnowed and bareness everywhere.

There is a willow grows aslant a brook
That shows his hour leaves in the glassy stream.

In ancient times, as story tells,
The saints would often leave their cells,

And stroll about, but hide their quality,
To try good people's hospitality.

There is a pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society where none intrudes,
By the deep sea, and music in its roar.

Above the pines, the moon was slowly drifting,
The river sang below ;
The dim Sierras, far beyond, uplifting
Their minarets of snow.

Some of the above passages form good models for imitation ; e.g. :

There is a pine-tree on the topmost hill
That lifts its naked branches to the sky.

Try to imitate one or two of the others.

§ 100. **Rhyme and Alliteration.**—Rhyme, which consists in similarity of sound, usually in final syllables, is not necessary to true poetry ; indeed, it is not used at all in some of the finest passages. Study the rhymes in the following selections :

It ceased ;
Yet still the sails made on
A pleasant noise till noon ;
A noise as of a hidden brook
In the leafy month of June
That to the sleeping woods all night
Singeth a quiet tune.

Here, and here did England help me ; how can I help England,
say ?

Whoso turns, as I this evening turn to God to praise and
pray
While Jove's planet rises yonder, silent over Africa.

One lesson, Nature, let me learn of thee,
One lesson which in every wind is blown,
One lesson of two duties kept at one
Though the loud world proclaim their enmity—
Of toil unsevered from tranquillity ;
Of labour, that in lasting fruit outgrows
Far noisier schemes, accomplish'd in repose,
Too great for haste, too high for rivalry.
Yes, while on earth a thousand discords ring,
Man's fitful uproar mingling with his toil,
Still do thy sleepless ministers move on,
Their glorious tasks in silence perfecting ;
Still working, blaming still our vain turmoil,
Labourers that shall not fail when man is gone.

EXERCISE 69

Write a rhyming line to each of the following. If you cannot make the next line rhyme go on to the third or fourth.

The sun descending in the west.

The gloating miser hoards his gold.

I know a garden fair to see.

The moon shines brightly o'er the sea.

Where shall we find the linnet ?

Swiftly flows the river.

There's music in the tree-tops.

Do you remember how the guns were taken ?

It is a good plan to work this exercise orally in company with a few friends, each taking a line. The result is often nonsensical, but that does not make the exercise worthless.

Alliteration is the repetition of a letter or sound in

a line of verse, and the device is used to heighten the effect, as in the line :

Winds in warm, wan weather.

It is an ugly line, but when read aloud it gives the effect of weariness such as we feel in this particular state of the atmosphere. Note the alliteration in the following :

And heard the words that, one by one,
The touch of Life has tuned to truth.

(In the first line the alliteration consists of the repetition of the sound of *w* in words "one" and "one.")

Rain, rain and sun, a rainbow on the lea !
And truth is this to me and that to thee.

As she fled fast through sun and shade.

To those that sought him, sweet as summer.

The device is not very important for our present purpose.

§ 101. Poetical Devices.—There are other more worthy methods adopted by the poet in order to heighten the effect of his lines.

(a) *Sound by Sense*.—Sometimes he makes the sound suit the sense. We do this in ordinary life when we use such words as *crack*, *snap*, *whine*, *whistle*, *gallop*, *buzz*, *flop*, *smack*, *pop*, *hush*, and so on. Study the following passages very carefully, reading each of them aloud :

The moan of doves in immemorial elms,
The murmuring of innumerable bees.

The Minster clock has just *struck two*.

Down which she so often had tripped with her pail.

There was a roaring in the wind all night ;
The rain came heavily, and fell in floods.

Hush'd was that house in peace, or seeming peace.

All to left and right,
The bare black cliff clanged round him, as he based
His feet on juts of slippery crag that rang
Sharp-smitten with the dint of armed heels—
And on a sudden, lo ! the level lake,
And the long glories of the winter moon.

(b) *Simile and Metaphor*.—The poet is continually trying to say how one thing is like another. When he says this directly he uses a *simile*, as in

Shrunk like a fairy changeling lay the sage ;
but when he implies a likeness he uses a *metaphor*, as in

Then in the boyhood of the year,
where he is comparing the year to the life of man and the springtime to his boyhood.

It is the careful search for these likenesses which forms one of the chief charms of the study of poetry ; and if our attempts to write poetry lead us to see likenesses all around us, the exercise will provide us with a new source of pure pleasure. A fleecy cloud is shaped like a dragon, the quiet but heaving sea suggests a sleeping monster, a bird's trilling song recalls the ripple of a brook over pebbles, and so on. We gain new eyes and ears when we study things in this manner.

The best of our poets are distinguished by their use of beautiful similes and metaphors. Study the following carefully :

Kate, like the hazel twig,
Is straight and slender, and as brown in hue
As hazel nuts, and sweeter than the kernels.

I'll say she looks as clear
As morning roses newly washed with dew.
Taming of the Shrew.

The sun ariseth in his majesty ;
Who doth the world so gloriously behold
That cedar-tops and hills seem burnish'd gold.
Venus and Adonis.

As gentle
As zephyrs blowing below the violet
Not wagging his sweet head.
Cymbeline.

It was the owl that shrieked, the fatal bellman
Which gives the stern'st good-night.
Macbeth.

All the world's a stage,
And all the men and women merely players :
They have their exits and their entrances ;
And one man in his time plays many parts,
His acts being seven ages.

As You Like It.

Who loves not knowledge ? Who shall rail
Against her beauty ? May she mix
With men and prosper ! Who shall fix
Her pillars ? Let her work prevail.

LORD TENNYSON.

The eternal dawn, beyond a doubt,
Shall break on hill and plain,
And put all stars and candles out,
Ere we be young again.

R. L. STEVENSON.

In Autumn low in the west is seen
 The moon with her sickle glittering keen.
 And first with her bright and narrow horn
 She reaps the rows of the rustling corn.
 In winter dusk, all sullen and red,
 The moon comes up, like a fire half-dead.

JOHN HALSHAM.

EXERCISE 70

Take a book of poems and search for twelve examples of the use of simile and metaphor.

§ 102. **Poetic Language.**—Consider again the lines:

The modest water, aw'd by pow'r divine,
 Beheld its God, and blush'd itself to wine.

In the first line the writer *personifies* water; that is, he speaks of it as a person and so is able to call it modest and to say that it is awed or filled with reverence as a person might be under these circumstances. Then he goes on to say that it blushed in the presence of its God. We could not use language of this kind in ordinary prose without great danger of becoming high-flown and ridiculous, but in poetry it is not only allowable but gives us a sense of beauty, which is one of the chief charms of verse composition to those who have trained themselves to ponder over lines of poetry in order to get all that is possible out of them.

Study the language of the following passages, with a view to discovering in what way it differs from that of prose.

The best way to test the matter is to put the full meaning of the passage into ordinary everyday prose. This exercise is called *paraphrasing*; if any student

feels avverse to turning some of these passages into prose because of their beauty, he has the writer's sympathy.

Golden lads and girls all must
As chimney-sweepers come to dust.

Mercy

. . . is enthroned in the hearts of kings.
It is an attribute to God Himself :
And earthly power doth then show likest God's
When mercy seasons justice.

This is the state of man : to-day he puts forth
The tender leaves of hope ; to-morrow blossoms,
And bears his blushing honours thick upon him :
The third day comes a frost, a killing frost ;
And—when he thinks, good easy man, full surely
His greatness is a-ripening—nips his root,
And then he falls, as I do.

I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot :
Follow your spirit, and upon this charge
Cry "God for Harry, England and St. George."

This royal throne of kings, this sceptr'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise ;
This fortress, built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea,
Which serves it in the office of a wall
Or as a moat defensive to a house,
Against the envy of less happier lands ;
This blessed plot, this earth, this realm, this England !

W. SHAKESPEARE.

It is not growing like a tree
 In bulk, doth make men better be ;
 Or standing like an oak three hundred year
 To fall a log at last, dry, bald and sear.

A lily of a day
 Is fairer far in May,
 Although it fall and die that night :
 It was the plant and flow'r of light :
 In small proportions we just beauty see ;
 And in short measure life may perfect be.

BEN JONSON.

Thus with the year
 Seasons return, but not to me returns
 Day, or the sweet approach of even or morn,
 Or sight of vernal bloom, or summer's rose,
 Or flocks, or herds, or human face divine.

JOHN MILTON.

To gild refinēd gold, to paint the lily,
 To throw a perfume on the violet,
 To smooth the ice, or add another hue
 Unto the rainbow, or with taper light
 To seek the beauteous eye of Heaven to garnish,
 Is wasteful and ridiculous excess.

SHAKESPEARE.

How sleep the Brave, who sink to rest
 By all their country's wishes blest :
 When Spring with dewy fingers cold
 Returns to deck their hallowed mould,
 She there shall dress a^gweet^{er} sod
 Than Fancy's feet have ever trod.

W. COLLINS.

Is it the apple blossom, or is it the whole blue sky ?
 What would you have then, baby, reaching from mother's
 breast ?

See, shall I get you the moon from the east, the sun from
the west ?
If you'd the morning star in your crib with you, would
you rest ?
If you'd the little white clouds, with a string to hold them
by ?

JOHN HALSHAM.

There are in this loud stunning tide
Of human care and crime,
With whom the melodies abide
Of th' everlasting chime.
Who carry music in their heart
Through dusky lane and wrangling mart ;
Plying their daily task with busier feet
Because their secret souls a holier strain repeat.

JOHN KEBLE.

Close now thine eyes, and rest secure ;
Thy soul is safe enough ; thy body sure ;
He that loves thee, He that keeps
And guards thee, never slumbers, never sleeps.
The smiling Conscience in a sleeping breast
Has only peace, has only rest ;
The music and the mirth of kings
Are all but very discords when she sings :
Then close thine eyes and rest secure :
No sleep so sweet as thine, no rest so sure.

• FRANCIS QUARLES.

THE END